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# VOCAL SOUNDS

BY

*EDWARD SEARCH*, Eſq;

*Segnius irritant animos demiſſa per aurem,*
*Quam quæ ſunt oculis ſubjecta* ——

HOR. de Art. Poet.

*LONDON:*

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INTRO-

ERRATUM.

Page 26, Line 10, *for* endleſs, *read* needleſs.

# INTRODUCTION.

WHAT Horace ſays in my motto of the paſſions, may as well be applied to the imagination in the diſcernment of language, which we of this country take in more ſtrongly by the eye than by the ear. We are careful enough of our orthography, not negligent of our matter, but our delivery of it by word of mouth comes from us mechanically as worked by the ſprings of cuſtom, with ſcarce any diſcernment of the manner in which we perform it. So that we don't know when our vowels change voices among one another, by changing poſition as they ſtand before or behind a conſonant; whether our letters are ſingle or double; nor the difference between a dipthong and a ſingle vowel. Having read ſomewhere that our Engliſh verſe is iambic, we perſuade ourſelves

that each of the five feet in this line of Pope's

Be ſtopt in phials, or transfix'd with pins,

muſt be an iambus, that is, one ſhort ſyllable and one long, without attending to the room they take up in the mouth. When we have pronounced a Latin word, we cannot tell whether we ſpoke it quick or ſlow, till we have ſearched our books for information, for we receive none from the notices of our ear.

This uncertainty has given birth to a new ſcience added to the two well known before, orthography and philology, and which may be named philophony: the child lies as yet ſcarce half formed in the nurſery of grammarians, but the tender nurture of it ſeems a fit employment for the Searches, for our family has been remarkable for the watchful ear, as well as the prying eye, ever ſince our great uncle Socrates heard the whiſpers of the dæmon *ſent from* Jove.

I have

I have made ſome efforts to communicate my ideas in private converſation among my friends, but find nothing is to be done by occaſional obſervations, nor without preparing oneſelf by a thorough conſideration, and making it the principal buſineſs of one's thoughts for ſome time, therefore I have determined for a while to take down my teleſcope ſet to view celeſtial objects by the Light of Nature, and, taking the hearing trumpet, liſten to the voice of nature, or cuſtom, our ſecond nature, in order to catch and mark down all the minute variations of ſound ſhe leads us through in our diſcourſes familiar or ſolemn, together with the motions of our organs in producing them; hoping thereby to reduce the whole into a conſiſtent and regular ſyſtem.

## ENGLISH not SPELT as SPOKEN.

I ſhould have entitled my performance letters, but that I ſhould then have been underſtood of letters written, or characters

uſed upon paper; whereas my intention is to point out the letters ſpoken, or ſingle ſounds compoſing our ſyllables and words when we diſcourſe with one another. But theſe two kinds of letters, the written and the ſpoken, do not always anſwer each other. For the character "o" has three different ſounds in "bone, gone, done;" and the character "f" four in "mouſe, roſe, caſual, ſugar." On the other hand, the ſame ſound is characterized by "a" in "ball," "o" in "often," "au" in "caught" and "ou" in "bought;" and the ſame ſound by "f" in "often," "ff" in "off" and "gh" in "cough." Some of our letters are uſeleſs, as "gh" in "might," "l" in "half," "n" in "ſolemn;" and ſome ſimple ſounds cannot be expreſſed without two characters, as "ng" in "ſong," "th" in "this" or "thin;" "ſh" in "ſhoot."

For this reaſon it ſeems neceſſary to rectify our alphabet, not that I mean to alter the common manner of writing, but only

to gratify the curioſity of ſuch as may be deſirous of analyzing our language into its conſtituent elements, and to furniſh them with a ſet of characters whereby they might expreſs and diſtinguiſh every articulate ſound that is current among us.

For which purpoſe I muſt ſtrike out five conſonants "k, q, w, x, y," ſubſtituting four others in their room, beſides two more added to the vowels, ſo that my alphabet conſiſts of 27 letters, one more than the vulgar; for though we count only 24, we have really 26, including "v" and "j." To the 6 new letters I have aſſigned the following characters,

"þ, ð, ŋ, ſi, *aw*, *u*,"

which being of mine own chuſing, whoever pleaſes may change them for others he judges more commodious: yet I have my reaſons for the choice; for the two "th's" are expreſſed by the ſame characters which I apprehend our Saxon anceſtors uſed for the very ſame ſounds; "ng,

ſh" and "au" are only drawn into one cypher, and ſhort "u" is none other than the Greek "upſilon," which poſſibly carried the ſame ſound in their prepoſition "συν," as our ſhort "u" does in the ſubſtantive "ſun." I thought at firſt to have diſcarded "c" as its place might always be ſupplied by "k" or "s," but finding it a more convenient letter to write than "k," I have preſerved it inſtead of that, craving leave to give it the force of "k," ſo that I may ſpell the words "kick, keck," by "cic, cec."

As I ſtruck out "x" for being a double letter, I would not have "g" liable to the ſame objection, which it would be while uſed as in "gentle, giant," where it has the force of a "d" and French "j" united, but wiſh it might be pronounced even before "e" and "i" as we do in the words "get" and "give."

I do not ſee the neceſſity of giving the names we do to all our letters, as "de, ef,

atch,

atch, zed," for moſt of them may be ſounded alone without aid of any others; "g" is the hardeſt to a beginner, who may fancy himſelf making a noiſe like one inclinable to puke, but will grow familiar upon uſe; for I knew a man who when having occaſion to ſay "yes" affected to turn the "y" into a "g," which he drew out ſometimes in a long note for eight or ten ſeconds before he produced the reſt of his "yes."

But there are three letters "c, p, t," which cannot be pronounced alone, and I have given them double names "ecce" or "ecca," "ippi," or "ippy," and "itti," or "itty;" in order that either branch may be taken as they are found to follow or precede a vowel, ſo that I would teach a learner to ſpell "crack" by "ca, r, a, ec," and "pap" by "py, a, ip."

## ALPHABET REFORMED.

This being premiſed, I may now exhibit my alphabet in the following order;

" a, b, ecce, *aw*, d, ð, e, f, v, g, h, i, l, m, n, ŋ, o, ippi, r, s, ſi, itti, þ, u, z, j, *v*."

The powers of theſe ſeveral letters cannot be better explained than by examples of common words wherein they are ſounded in the manner I wiſh them always to be. But we muſt begin with the vowels, with which we ſhall have moſt trouble, thoſe of the old alphabet being more interchangeable among one another than the conſonants, and ſuſceptible of quantity, for we pronounce them long in ſome ſyllables, and ſhort in others.

QUANTITY.

## QUANTITY.

But I find it very difficult to make my countrymen comprehend this affair of quantity, becauſe not regarded in our metre; ſometimes they will determine it by the accent, and inſiſt that "ve" in "verily" muſt be long, becauſe it is accented; and at other times they will argue, that "would" muſt be long, becauſe, ſay they, "ou" is a dipthong, and "ld" would make the ſyllable long by poſition if it were not ſo by nature. Thus through fondneſs for their ſkill in orthography, they conſider the ſpelling inſtead of conſulting their ear, the ſole proper judge in matters of quantity, and if they would try the cauſe at this bar, they would find no difference between the words "would" and "wood," to which latter there do not lie the ſame objections. Or if they ſtill pretend that "oo" is a dipthong, let them conſider whether it is not as much a ſimple ſound in "blood."

"blood" and "ſtood," as the "u" in "bud" and "full."

Nor will it do to take out your watch and try how many ſhort ſyllables are equal to a certain number of long ones, for this is an uncertain way of meaſuring, the conſonants will interfere and a man may ſpeak quick or ſlow without changing the quantity of his vowels, which depends not ſo much upon their abſolute length, as their comparative among one another. You will diſcover it eaſieſt by drawing out your vowels a little beyond their uſual length, which you will find more diſguſtful in the ſhort than in the long, as in "ha---and" than in "comma---and;" or by tranſpoſing them into each other's places, as in this ſentence, "I ſhall obey any commands "that come from your hands," ſpeaking the "a" in "commands" as you do in "man," and that of "hands" as you do in "half;" your ear will ſoon convince you of a faulty pronunciation.

We

We are miſled at our entrance upon learning by our abſurd manner of ſpelling, for our letters which ought to be the component ſounds of our ſyllables, as the notes are of bars in muſic, often carry a very different ſound in compoſition from that they had when ſingle, and ſo do not really form the compounds whereof we uſe them as ingredients, thus "a, n, d" makes "aind" rather than "and," and "g, o, n, e" produces "jony" inſtead of "gone." And in our horn-books children are taught to change both the ſound and the quantity of the vowels as placed before or after a conſonant; "ab, eb, ib, ob, ub" being different in both reſpects from "ba, be, bi, bo, bu."

But before I enter upon this matter, I muſt paſs on to my own vowels, becauſe without their aid I ſhall not be able to ſet down the variations found among the common ones upon paper. How much ſoever quantity may be deſpiſed or unobſerved

among

among us, it certainly prevails as much in our language as ever it did in the Greek or Latin; ſome words of different ſignification are diſtinguiſhable to the ear only by the quantity of their vowels, as in theſe ſentences, "Would you *have* me *halve* this "orange?" "I *can't* endure this *cant*." "*None* that are *known* to me." "*Sam*, ſing "a *pſalm*." "*Mary* be *merry*." "*Look* at "*Luke*." "A *fool* is *full* of himſelf." "He "has *been* diſſecting a *bean*." And that line in Milton,

"That *would* be *woo'd*, and not unſought be "won."

Therefore I would begin with my ſcholars by making them pronounce the ſingle vowels long and ſhort "ā, ă, aū, aŭ, &c. leading them thereinto by proper examples of words wherein they are ſo ſpoken, though perhaps written with other characters, as "ā, ant; ă, and; āu, all; ău, on; ē, were; ĕ, end; ī, machine; ĭ, chin; ō, old; ŏ, only;" which is the only ſyllable

lable begun with an " ŏ," and even this the North-country people would deprive us of by calling it " ăunly ;" it is found in the middle of ſome words, as " lo" in " obloquy, ſoliloquy ;" in "monopoly" the firſt "o" is a long one, the ſecond is a ſhort "*aw*" and the third is a true ſhort "o."

Men of reading uſe ſeveral ſhort "o's," as in "none, wholly ;" the clergy are equally divided upon "acknowledge" in the confeſſion, one half making the "o" ſhort but the other joining with the ladies to read it " acknăuledge." 'Tis a wonder this letter ſhould not have come more into vogue ſince French has been ſo faſhionable among us, which abounds with it, as " bon ami, mon enfant, etonnement ;" but it ſeems more wonderful that grammarians, profeſſing the art of letters ſhould thruſt a ſhort "o" into Latin words where Virgil, Horace, and Ovid have made it long, as "nos, vos, multos."

Our

Our next vowel is "ū, rude; ŭ, puſh," the laſt is "ŭ, ſhut;" I do not recollect it ever uſed long in our language, unleſs in the words "windūs, fellūs, mellūs," and "billūs," as ſpoken by ſome ſolemn people, yet we can draw it out to a great length upon particular occaſions, as when the watchman calls "Paſt ten ŭ-ŭ-ŭ clock," or when a man heſitates till he hits upon ſome hard name, as "This account was ſent by Mr. ŭ-ŭ-ŭ Schlotzikoff, a Ruſſian."

This ſhort "ŭ" is eaſieſt pronounced of all the vowels for reaſons that will appear hereafter, and therefore is a great favorite with my countrymen, who tho not lazy are very averſe to trouble, wiſhing to do as much work with as little pains as poſſible; it is commonly inſerted between "ē, ī, ō ū" and "r," as in "there, beer, fire, more, poor, pure, our," which we pronounce "thevr, bivr, fvivr, movr, puvr, vuvr." "ir" is almoſt always turned into "vr," as "ſir, ſvr; dirty, dvrty;" ĕr is ſo like to "vr" that

you cannot diſtinguiſh them unleſs when accented, for if one was to ſay "proſpur, "advurſe, to join in friendly convurſe" you would not perceive the changes, but "proſpurity, advurſity, to convurſe as friends," would offend your ear grievouſly: and there are none of the vowels but what are often changed into "u" in common talk, tho preſerving their genuine ſound in a grave diſcourſe, as in this ſentence, "'Tis frivolous to endeavour putting man or "woman upon never ſtirring in London for "fear of their cloaths being covered with ſoot," which at a tea-table we ſhould probably deliver thus, "'Tis frivulus to endeavur putting "man ur womur upun nevur ſturring in Lunun "fur fear uf their cloaths being cuvur'd with ſut."

The very ſmall particles ſpoken haſtily ſcarce ever retain their original ſound, a farmer will tell you "u hog wont ſtray ſo fur "frum home uz un ox ur u flock u ſheep."

Our anceſtors were fonder of dipthongs than ourſelves, ſo that we have more of

them

them upon paper than in our mouths, the old-faſhioned " ae; ai, au, ea, ee, ei, eo, " ia, ie, io, oa, oe, oo, ou, ui," we often change into a ſimple ſound, as in "Caeſar, " main, caught, bear, ſeen, receive, yeo- " man, impartial, believe, cuſhion, boat, " Phoebus, root, favour, fruit." Of thoſe we retain I can recollect no more than " oi, voice; i, ice; ou, noun," and a ſingle " ai " in the interjection "ay," beſides thoſe characteriſed by "w" and "y," as in " waſh, were, wet, ſweet, yellow, yes, " yoak, yonder," and ſo forth; all which I would write " vaois, vis, nvun, ai, uaoſi, " uĕt, fuīt, rĕlo, lĭs, lŏc, laonder," &c. and " ē, " ī, ō, ū," " mare, or mayor, meor;" " dear, " or deer, dior;" " more, or mower, moor;" " ſure, or ſhooer, [maker of ſhoes] fiuor;" but the dipthongs "oi" and "iu" are characteriſed ſometimes by a ſingle vowel, ſometimes by two, and ſometimes by a ſyllable, as " uſe, enſue, ewe, yew, you, I, my, ei- " ther, eye."

We

We have likewiſe ſome tripthongs, as in "wound, uwund, year, ıɹwr, fewer, fiuvr, queer, "cuiwr;" and one tetrapthong "wire," or "quire," "uwivr, cuwivr," unleſs the latter be diſſyllables, for I think "hire" and "dire" have as fair a claim to be counted ſuch as "higher" and "dyer," tho we will not allow them the ſame rank in verſe, unleſs by a fancied, not a real contraction by a apoſtrophe, but if you repeat

"For high renown the heaven-born poets ſtrive,
"Actors for higher [*hire*] in toils inceſſant live,"

a perſon may think you mean to reflect upon the players when you intend them a compliment, or vice verſa: or in deſcribing a drunken quarrel if you end with theſe lines,

"From their enflaming pots freſh broils aroſe,
"Knives follow'd fiſts, and cuts ſucceeded blows,
"The blood that ſtreamed from the gaſh pro-
"found
"With ſcarlet "*dire*" diſtain'd their garments
"round,
"Sad ſcarlet "*dyer*" he, who gave the wound."

ſhould you in reading them tranſpoſe the [dire] [dyer] into each others places, you would not perceive the change; ſuch is the force of cuſtom and imagination to debauch the ear, that it does not know when one and one ſyllable make two!

I return now to the common vowels, with which I need do no more than ſet down the ſounds given them on firſt learning to read expreſſed in my own characters, whereby the variations they undergo as ſtanding ſingle or in compoſition before or after the ſeveral conſonants will be made appear at one view.

" a, ē; e, ī; i, ʋı; o, ō; u, ıu; ba, bē; ab,
" ăb; be, bı; eb, ĕb; bı, bʋı; ib, ĭb; bo,
" bō; ob, aŭb; bu, bıu; ub, ʋb;"

Yet it muſt be owned they undergo farther variations and mutual changes among one another when they come to be compounded in words, as " bar, bat, fall, " caught," when ſhortned into " cot, bate, " many, cribbage," called " cribbidge," " *liar*," *like* to " lyre." " W" is

"W" is always eſteemed a conſonant tho ſounding as much like a vowel in the old "perſwade" as in the modern "perſuade," and in "thwack" as in "quack;" nor can I find any difference between the French "oui," and the Engliſh "we."

"Y" is rejected for being an amphibious animal, one while a liquid vowel, then again ranking with the ſolid conſonants; "I ſpy a yoak of oxen plying yonder:" and indeed "y" ſeems of no uſe among the vowels, unleſs for the convenience of poetaſters, becauſe it will rhime both to "e" and "i,"

"Diſeaſe and guilt our ſages all agree
"Preſs heavier than contented poverty.

"By foul debauch far greater numbers die,
"Than by the pinch of ſtarving poverty."

My conſonants being little different from the vulgar, it will ſuffice to repeat them, and ſubjoin after each examples wherein their ſounds are contained; "b,

 "bribe;"

" bribe; ecce, crack; d, dread; ð, their;
" f, fife; g, gird; h, hot; l, lilly; m,
" mump; n, none; ŋ, ſing; ippi, pope;
" r, roar; ſ, ſowſe, ſ, ſhip; itti, treat;
" þ, thoth; z, zeal; j, meaſure."

The vulgar conſonants, ſome few of them are unſteady; " f" in " of" ordinarily becomes " v;" " ſ" is often converted into " z," " roſe, grows, poſitive," ſo that tho " z" very ſeldom makes its appearance upon paper, we have it frequently in our mouths, which contributes greatly to the ſoftening of our language, for I take " z" to be the true Grecian zeta, which the Romans acknowledged to be a mellower letter than any they had belonging to them; but ſometimes " s" takes the form of " j," as in " compoſure;" ſometimes of " ſh," as " ſugar:" " t" has the force of " ſh" in " nation;" and "z" that of " s" in the ſingle word " raze;" probably for diſtinction ſake, becauſe "s" had pre-occupied his place in " raiſe."

Having

Having explained my letters, I ſhall go on with my horn-book, and proceed to join them, ſpecifying with the letter "n" carried thro all the vowels, from whence the reſt may be eaſily imitated; but I would teach my children to pronounce their little ſyllables both long and ſhort, that they may not be obliged to change them afterwards, when they come to join them into words as " nā, nāſty; nă, năturăl; " ān, ānſwer; ān, ănnuăl; naū, naūghty; naŭ, " nominal, naŭminal; aūn, awning, aūniŋ; " aŭn, onward, aŭnuard; nē, nation, nēſhun; " nĕ, nĕver; ēn, ancient; ĕn, engine, ĕndjin; " nī, needle, nīdl; nĭ, knitting, nĭtiŋ; īn, e'en, " īn; ĭn, ĭnner; nō, notion, nōſhun; nŏ, know- " ledge, nŏlĕdj; ōn, ōwner; ŏn, ŏnly; nū, " nooſed, nūzĕd; nŭ, nooky, nŭcı; ūn, noon- " tide, nūntīd; ŭn, tunicle, tŭnicl; nŭ, nutting, " nŭtiŋ; ŭn, ŭntil."

For the common horn-book is far from ſupplying the child with a compleat ſet of the ſounds whereof his language is to be *compoſed*; which muſt needs render his

ſubſequent progreſs more tedious and perplexing, and be the cauſe of thoſe many errors and differences in orthography abounding among us.

The pretence that by adhering to the ſound we ſhould loſe our etymology is no ground of objection, for that is a matter of no concern to the generality, and learned men are not at a loſs to know, that "York, alms, biſhop," are derived from "Eboracum, eleemoſynæ, epiſcopus," without obliging their wives and daughters to write them "eorac, ealmeſnes, piſ-"cop."

But men of learning are ſo little attentive to the ſounds uſed in converſation, that when they go to reject a ſuperfluous letter out of two found upon paper, they will drop ye the uſeful one, and retain the ſuperfluous, as in "favour, honour, la-"bour," which they write "favor, ho-"*nor, labor,*" but are ordinarily pro-*nounced* "*favur*, honur, labur."

And

And I ſhall take notice of another ſcholaſtic error imported from Tully, who tells ye, there can be no ſyllable without a vowel, never conſidering that the ſame rules may not be applicable to all languages, for certainly we have ſeveral ſyllables which, tho ſpelt with a vowel, it is utterly loſt in our mouths, as in this line of Pope,

"And lodge ſuch daring ſouls in "little" men!"

and this of Milton,

"O'er many a "frozen," many a fiery Alp;"

which laſt, by the way, proves what I had advanced before, that "fire" is a diſſyllable for "fiery" is nothing more than "fire" with a "y" at the end.

## Formation of Sounds.

Having ſettled the powers of my letters I may give farther ſcope to curioſity by examining in what manner our organs produce them. One would think there could be nothing curious in telling people what

what they do every day, and every hour of the day; but experience teſtifies that we do not always advert upon things we perform by conſtant habit and in a manner mechanically; I have found difficulty in examining my own motions exactly, and have met with people who would hold an argument in what manner we both performed the ſame operation; others, when I have been ſo lucky to find their ready concurrence with my obſervations, ſtill mortify me with a queſtion, "What need tell us of all this? does not "every body know we make an "l" with "our tongue, and an "m" with our "lips?"

But however this matter may be leſs than curioſity to my preſent countrymen, it may prove more than curioſity to perſons of other times and places, by affording ſome help towards guiding them into our pronunciation. I have often wiſhed Tully and Quintilian had been more mi-

nute

nute in deſcribing the powers and formation of their letters; it would probably have decided whether we or foreigners pronounce their vowels rightly; what was the force of "v" and "j"; why "h" was counted no letter: what was the difference between "cui" and "qui;" "cum" and "quum;" whether "c" and "g" had not the ſame ſound before "e" and "i" as before "a, o," or "u;" how "m" could be made to take up no room in a verſe without prejudice to the meaſure; for as we read the line

"Monſtrum horrendum, informe, ingens, cui
"lumen ademptum,"

there are certainly three ſyllables more than the ſix feet can contain.

Poſſibly too they might have given us ſome inſight into the Greek, whether the aſpirate had the ſame effect with their "h;" whether Greek verſe ſhould be read according to the accent; whether words

were

were differently pronounced in verſe and in proſe; what was the effect of the grave accent; why "zeta" and "υ pſilon" were eſteemed ſweeter ſounds than any they had in Latin; how "e pſilon" differed from "e ta," and "o micron" from "o mega;" what was the force of the "di-gamma Eolicum" and "Theocritan a," and whether the latter were the ſame as the Engliſh "a."

It were needleſs, and indeed impoſſible, to deſcribe the exact poſture of our organs in making the vocal ſounds: I ſhall aim no farther than to remark ſome particulars whereby they may be diſtinguiſhed from each other. Every body knows that our breath is the foundation of all, for language is nothing elſe than breath variouſly modulated in its paſſage; while our lungs only are employed the breath paſſes ſilently along without being heard, but if the paſſage be ſtraitned by raiſing up the hinder part of the tongue near that bone which terminates the roof of the mouth, it makes a blowing noiſe ſomething like

that

that of a bellows, expreſſed by the character " h :" if the ſtraitning be made at the throat by drawing back the root of the tongue as far as you can, it will form our " *v* ;" for when, while pronouncing " h, " you ſlide a finger under your chin, till it reaches the gullet, and then change from " h " to " *v*," you will feel the finger puſhed downwards, the gullet ſeeming to ſwell, occaſioned by the tongue crowding in upon it, whereby the top of the throat is opened into, and becomes a part of the mouth, and the ſound you utter is not a blowing noiſe, but a tone as of ſome pipe.

Theſe two " h " and " *v*," I apprehend to be the roots whereout by the aid of three ſtops, all our other vocal ſounds are made to ſpring, which I ſhall divide into two claſſes according as they grow from either root, and beg leave to call them the ſpirate and the ſonorous, including all the vowels within the latter, for they are all *only ſo many* " *v*'s " diverſly modulated in

paſſing

paſſing through the mouth; but the ſame modulations of "h" form them all in whiſpering, which ſince they are not ranked among vocal ſounds cannot fall within my preſent plan.

If on pronouncing "*u*" you change to "*aw*" you will find your under jaw drop, and your lips expand in a nearly circular form; if from thence to "o," you will find the corners of your lips draw in ſo as to turn into an oval; if to "u," you will find the orifice ſtill more contracted, and the lips a little thruſt forwards, the tongue in all theſe three operations lying cloſe at the bottom of the mouth; if from thence you paſs to "a," the lips at the corners will widen ſo as to form the long diameter of an ellipſis, the jaw remaining as before, and the tongue riſing and ſpreading a very little; the tranſition from thence to "e," is effected only by raiſing the hinder part of the tongue in the manner you did for an "h," and that to "i" by throwing *the tongue* into a convex, correſpond-

ing

ing with the hollow roof of the mouth.

The muſcles of the tongue and cheek being active in the other vowels, but not in "ʋ" ſhows why this is the eaſieſt performed, and therefore ſeems in high favour with my eaſe-loving compatriots; who ſo far ſurpaſs the Laconians that I ſuppoſe they would be aſhamed of having exerted three muſcles, when they might have expreſſed their meaning with two.

I am apt to ſuſpect that in the ancient languages the "h" accompanied a ſucceeding vowel throughout the whole extent of its ſound, and therefore was counted no letter, being not ſpoken diſtinctly, as we do in the interjection "ho;" where we finiſh the "h" before we begin the "o;" it is certainly poſſible to begin and blend them together, as I have found upon trial; it ſeems indeed very aukward, and makes a diſagreable ſound, but this

may

may be for want of uſe, nor ſhould I deſpair, if it were worth while, to bring myſelf in a week's time to do it currently and ſmoothly,

It will be proper to remark here, that in ſounding the vowels "ı" and "u," we can raiſe the under jaw and tongue ſo as to ſtraiten the paſſage for the breath, without changing the letter, but only giving it a little ſharper note; in this manner we perform thoſe dipthongs which are written with a "w" or "y," and then by a jerk or ſudden fall of the jaw, we proceed to the other vowel of the dipthong; this enables us to make a dipthong of one vowel repeated in its two ſeveral notes, as "ı" in "ı·ĭld, yield; ı·ĭs, yes; "u" in "uŭd, woo'd; uŭd, wood."

If in the middle of an "h" you ſuddenly raiſe the hinder part of the tongue ſo high as quite to cloſe the paſſage, it will make an "ecce," commonly written "k;"

the

the like ſtoppage with the whole rim of the tongue againſt the gum, juſt behind the teeth, forms an " itti," or " t ;" or with the lips preſſing againſt each other, produces an " ippi," or " p." While holding the mouth in theſe poſtures you cannot bring out any ſound, therefore I call theſe three letters " c, t, p," the ſilent ſtops, becauſe their ſound is inſtantaneous like the ſtroke of a hammer, and you muſt remain ſilent till ſome farther change be made in the poſition of your organs.

When the ſtop " p " is a little opened, ſtill continuing your " h, " you will make a noiſe like that of a ſmoker on firſt puffing out his mouthful of ſmoke. I muſt not reckon this an articulate ſound, becauſe not current among us, but I have ſome ſuſpicion that this was the Greek " phi," for ſuppoſing it exactly uniſon with "f," why ſhould not the ancient Romans have written " filoſofus," as well as the moderns do " filoſofo ?" And I once

met with a man who affected frequently to ſpeak his initial " p's" in this manner, ſo that they ſeemed accompanied by an "f," he would ſay " Pfeter pfence pfroved a " vaſt pfrofit to the Pfope." But he ran it off more glibly and correctly than you or I could have done.

The ſtraitning or imperfect ſtoppage being made by the under lip approaching near the teeth generates an " f;" but this letter may come into being a different way, as I can teſtify upon experience, for ſince time by help of my grandmother's ſugar-plumbs has drawn all my teeth, I am forced to make my " f" with the under lip thruſt up a very little way behind the upper, and in this manner, when like old Appius Cæcus called to aſſiſt at a ſpecial ſeſſions, I can pronounce the words " fine, forfeiture, flogging," plainly enough, to the great terror of delinquents.

On opening the ſtop " t " your " h " becomes a " þ ;" then drawing back the tip of your tongue gently along the roof of your mouth, ſtill preſerving a narrow paſſage for the breath, it will gradually turn into " s," and from thence into " ſh." Theſe four " f, þ, s, ſh," are ſpirates, as being generated from " h :" of which it is a corroborating proof, that although ſingle ſounds, three of them are written with two letters, whereof " h " is one, " ph, " th, sh."

Let us proceed next to the ſonorous conſonants generated from " u," which are more numerous than the former. If having made the ſtop " p," you throw the mouth into the poſture proper for " u," it will produce a " b ;" from the ſtop " t," a " d," and from the ſtop " c " a " g." Theſe three I call ſonorous ſtops as being not momentous ſtrokes, but capable of being drawn out like the notes of an organ

to a length proportionable to the cavity there is to receive the breath coming from the lungs, which in "g" is ſmalleſt, being only that little ſpace between the roof of the mouth and the throat; in "d" it is enlarged to behind the teeth: and in "b" to the lips: ſo that after having ſounded "g" as long as you can, you may proceed to "d," and after that to "b," making a kind of ſyllable "gdb;" while the throat remains in this ſonorous poſture, "þ" becomes a "ð," "s" a "z," and "ſ" a "j;" upon opening a paſſage through the noſe, "p" turns into "m," "t" into "n," and "c" into "ŋ."

Poſſibly this might be the digamma Eolicum, which was made up of two capital gammas, the one wrote upon, but lower than the other, thus ꟻ, and we ſee it bears a near affinity to "g," being formed with the ſame poſition of the tongue and throat. It was eſteemed to have a ſoft ſound, and ſo we find it, therefore we conſtantly uſe

it

it inſtead of "n" before "k" and "g," as in "ſink, think, ſtronger, cheeſemonger;" yet we could not endure it at the beginning of a ſyllable, for whoever intending to ſay "Nathan gnawed nine naſty knuckles," ſhould pronounce "gathan gawed gine "gaſty guckles," would be blamed grievouſly for ſpeaking through the noſe.

On opening from "t" or "d," at the ſides of the tongue, ſtill holding the tip cloſe, there iſſues forth an "l;" upon rendering the end of the tongue limber, ſo that it will ſhake like a rag with the bellows, it will rattle out "r," but this requiring a ſtrong ſtream of breath to perform, makes it the moſt laborious letter of all, and conſequently as much out of our good graces as I ſaid "v" was in them; you ſhall find people drop the "r" in "fuz, patial, ſavants, woſt, woſted, back-"wad," and many other words, and whenever retained we ſpeak it ſo gently that

you ſcarce hear a ſingle reverberation of the tongue.

It would make an Engliſhman ſweat to repeat this line of Ennius in the manner he ought

" Africa terribili tremit, horrida terra tumul-
" tu."

" Thro Afric drear terrific turmoils ran."

but a Welchman would rattle it off manfully, till he made the ſound an eccho to the ſence.

All the letters except the ſix ſtops may be drawn out as long as you have breath to give them ſound; ſome of our vowels are words of themſelves, as " a " commonly written " ah ;" " *aw* " an interjection of forbidding ; " e " written " a " and often pronounced " *u*," or written " eh," an interjection of contemptuous cenſure; and " o :" and ſome words might be more aptly expreſſed by a ſingle conſonant than by our manner of ſpelling them, for a

" hiſs"

" hiſs " is nothing more than a continued "s," nor "piſh" than " ſi, " or ſometimes " pſi." I have been diverted with ſeeing our comic writers run variations in characterizing one poor ſound by " em, hum, " umph, humph," all which might much better be expreſſed by the ſingle letter "m:" and when a man hums a tune, he does not run on with a repetition of " hum, " hum, hum," but only ſhuts his lips which produces a continued " m " all the time he is ſinging.

## Vocal Sounds in Music.

For our muſical ſounds are performed by the action of different organs from thoſe of the vocal, therefore both may be blended together, and any one of the ſonorous letters may be carried thro all the notes of the gamut: nor is it unprecedented for people when practiſing by themſelves to "n" a tune, or " ŋ " a tune, as well as to " m " a tune. You cannot do the ſame with the ſpirate, for if you go to try you will run them into the

reſpondent ſonorous, "p" into "b" or "m," "f" into "v," "t" into "d, d n," or "l," "s" into "z," "ſ" into "j," "c" into "g" or "g," and "h" into "r."

In ſongs the ſpirates come in as ſo many reſts between the muſic, when they come in at all, but are frequently dropt, as indeed are all the other letters by your very exquiſite fingers; for which reaſon I who am no connoiſſeur could never feel myſelf tranſported by Farinelli, becauſe I thought his muſic unnatural, as reſembling more the pipes of an organ than a human voice.

## SOUNDS DISUSED.

Our anceſtors had two more letters, the ſpirate "c," probably the Grecian "chi," from thence ſometimes tranſpoſed into Latin, and the ſonoro-ſpirate "g," written "ch, gh." Theſe will not now paſs for articulate ſounds, being wholly diſuſed a-

mong

mong us: ſhould we go about to pronounce them we ſhould do it very aukwardly, and be charged with ſpeaking in the throat, but if any body has a mind to learn I would recommend him to take a pretty Dutch girl for his ſchool-miſtreſs, perhaps he may find them not ſo ungraceful in the mouth of a fair ſpeaker. We ſtill retain many of them upon paper, but in reading turn the former into "ſh," as in "ſuch changes, ſutſh thendjiz," and the latter ſometimes into "f," as in "laugh, cough," but oftener drop it entirely, as in "high, "light, taught."

Our organs are capable of forming other ſounds which will be counted articulate wherever practiſed, for there is ſcarce a language which has not ſome particular letter unknown to its neighbours; beſides that there is a variety of tones and whines diſtinguiſhing the natives of one province from thoſe of another, even when uttering the very ſame vocal ſounds. 'Tis ſaid the

Chineſe

Chineſe and Japaneſe uſe a multitude of tones and inflexions of voice, which makes their language reſemble ſinging. Kæmpfer tells us the ſyllable "Po," is pronounced ſixteen different ways, each whereof has its ſeveral ſignification, ſo that it is impoſſible to frame a univerſal alphabet, unleſs one could know and find characters for all the various tones that are in currency among all nations upon earth.

But I confine myſelf to the language of my own country, and in that to the articulation, not meddling with the various tones, affectations and particularities of pronunciation: for I neither am acquainted with them all, nor can imitate thoſe I have heard, nor can find marks upon paper to diſtinguiſh the few I could imitate, and am ſubjected to diſadvantages by the beſt ſpeakers not always agreeing in their manner of ſounding the ſame words, and by the changes made in the ſyllables when examined apart, from what they were when

when run currently together in a word; a man that ſees me ſpell "nobody" with "n, o, b, *u*, d, y," may be apt to urge that "nobody" is compounded of the two words "no" and "body," but who ever calls it "buddy?" and upon my putting him in mind that he does not pronounce "bo-dy" but "b*aw*-dy," he will ſay, does not "be, o" always make "bo," and "de, wy, die?"

Add to this that the ſpirit of oppoſition of which my native ſoil is almoſt as fertile as of induſtry, ſagacity, judgement and other excellent qualities, will often beguile a lively young fellow inſenſibly to eat his words and alter his language: for upon charging ſuch a one with ſaying "yis" inſtead of "yes," he has denied the fact, facing me down that he always ſpeaks it "yes" and has actually done ſo during the courſe of our diſpute, but upon occaſion afterwards, when not biaſſed by his eagerneſs to confute me, he has returned to his "yis" as currently as the reſt of the world.

JUNCTION

## JUNCTION of LETTERS.

A few obſervations may ſuffice upon the junction of our letters. "C" before "h" takes the form of "th, ſuch, torch," except in words of Grecian extract "ſcheme, ſchool;" between "s" and "i" or "e" it is loſt "ſcience, ſcene." We ſpeak "wh" by the figure "hyſteron proteron," anglice, prepoſterouſly, a cart before the horſe, as in "when, huĕn, whim, huĭm;" before my "u" the "w" is dropt, as in "who, hū," for "who are" ſpoken quick ſo as to make it one ſyllable ſounds the ſame as "where," and in "hood" as ſpoken by the ſcholar or the beau, and "who would" the three ſounds are diſtinguiſhed only by having one, two or three "u's" in them, "huĕr, hŭŭd, hūūd."

T "G" before "i" and another vowel does not become an "s," as vulgarly taught, but the "ſh" in "faſhion" or

"c"

"c" in "proficient," as "martial nation," "marhal nefion." "S" coming after a ſonorous conſonant at the end of a word ſoftens into "z," I believe always when final in writing, as "winds, calls, ſhoes, fans," but not always when final only in the ſound, as "gooſe, uſe, worſe, rehearſe:" when coming after a ſpirate it retains the ſound, as in "ſpots, drops, jacks;" but whenever doubled in genitives and plurals it reſumes the gentle tone of "z" and forms an additional ſyllable, as in "gooſ-iz wing, oc-siz horn, Mo-ziziz ſeat, St. Jame ziz epiſtle, a batallion of Mar-siz."

As an inſtance to ſhew how much our connoiſſeurs in language judge of ſound by the ſight, I ſhall obſerve that they can allow "gooſes" and "uſes" to make two ſyllables in verſe becauſe they read an "e" between the "s's," but not ox's" nor "Mars's," becauſe by the ſtrength of imagination they make the apoſtrophe turn ſound into ſilence.

It ſeems extraordinary that we ſhould have words ending with "ct, pt;" one would think one ſilent ſtop could not be produced immediately after another; indeed when followed by an open letter as in "prompts," the "s" ſhows from what ſtop it took its riſe, and at the end of a ſentence perhaps when we have done ſpeaking, the muſcles of the tongue may relax a moment ſooner than the breath ceaſes to puſh againſt the ſtop, whence iſſues forth a very faint blowing which might be called the ghoſt of an "h," or the drawing the lips aſunder, or hind part of the tongue from the roof of the mouth in order to paſs from "p" or "c" to "t," may produce a little faintiſh ſmack.

Why ſhould not cuſtom and imagination quicken the ear to hear the ghoſt of a ſound, as well as melancholy and ſuperſtition ſharpen the eye to ſee the ghoſt of a body? The truth I take to be, that we

are

are directed to find the "t" by the context, without information from any of our ſenſes, and that if a man would pronounce the ſingle word "dropt" or "ſackt" and then keep his organs a while exactly in the ſame poſture as they were left in by thoſe words, nobody could tell whether he meant to ſay "drop" or "dropt," "ſack" or "ſackt."

Nevertheleſs, I flatter myſelf that any perſon who would take the pains to be acquainted with my alphabet, would be enabled thereby to read any ſpeech or compoſition in the ſame manner, that is, the ſame articulate, I do not ſay the ſame tonical, muſical, or rather anti-muſical ſounds, as the ſpeaker had delivered, or the author would read it himſelf, and even to follow them through whatever peculiarities of utterance they may have adopted.

In

In order that he may make a trial I ſhall here ſubjoin a ſpecimen written line by line in the common way, and in my own, and I have hammered it into verſe to render his taſk the ſmoother; it contains a few lines that may be of ſome little ſervice to young perſons for writing familiar letters. But if he find nothing engaging either in the matter or poetry, yet it may afford him one entertainment of ſupreme delight to an Engliſhman, in finding how many faults I commit in my pronunciation. The quantity of vowels being a material point, I do not throw a tittle upon every "i," reſerving my tittle for marks of a long quantity to ſave trouble, becauſe we ſpeak moſt of our vowels ſhort; therefore he will pleaſe to look on all thoſe as ſhort vowels, or doubtful, that is, ſounding well in either meaſure, which have not this badge of diſtinction over them.

As the ſmooth river glides along the plains,
" Az ðı ſmuð river glıdz elog ðı plenz,"
So move with eaſe the epiſtolary ſtrains;
" ſo muv wið iz ðı ipiſtoları ſtrenz;

Neatneſs and elegance is all their pride,
" Nitnes and eligans iz aul ðer prvid,"
Theſe once attain'd, they aſk not ought beſide.
" ðiz uns atend ðe aſc naut aut biſvid."
No gaudy trim of rich parterres they need,
" No gaudi trim auv ritſi partérz ðe nid,"
Content with beauties of the decent mead.
" Cauntent uih biütiz auv ði diſent mid."
Clear and conciſe the narrative proceeds,
" Clir and caunſvis ði naretiv proſidz ;"
In ſtreams pellucid, free from ſoil and weeds ;
" in ſtrimz peluſid fri frzum ſaul and uidz ;"
The well-bred jeſt knows aptly where to end,
" ði uel-bred djeſt nöz aptli huér tu end,"
Shames not the maiden, nor diſguſts the friend ;
" ſheimz naut ði medn, naur diſgvſts ði frend ;"
The chearful figures that ſpontaneous flow,
" ði thierful figiurz ðat ſpauntanivs flo,"
Cover, but not conceal, the thought below ;"
" Cuvur, but naut caunſil ði ſaut belo ;"
Alluſion brings forgotten ſcenes to view,
" Alüjun brinz ſaurgautn ſinz tu viü,
Recals paſt pleaſure, or creates a new ;
" Ricaulz paſt plejur, aur criétz e niü ;"
And irony that turns away his face,
" And vironi ðat turnz eué hiz ſes,"
Chides but to ſooth, and cenſures ſtill to praiſe.
" Thividz but tu ſüð, and ſenſiurz ſtil tu prez."

The language drawn from every day's dis-
course,
" ði languedj dráun fraum everi déz diſcórs,"
But cull'd with judgement from that turbid
source:
" But cvld uiðdjvdjment fraum ðat turbid ſurs:"
No low-bred phraſe, nor incoherence rude,
" Nó ló-bred frez naur incohirens rúd,"
Nor ungrammatic ſtructure may intrude:
" Naur ungramatic ſtrvctiur mé intrúd:"
Nor affectation ſpread her tawdry paint,
" Naur afectéſivn ſpred hur táudri pént,"
Nor pedantry with muſty dulneſs taint:
" Naur pedantri uið muſti dvlnes tént:"
Yet knowledge or of ſcience, or of men,
" iet noledj aur avv ſviens, aur avv men,"
Itſelf unſeen, may prompt the tutor'd pen.
" itſelf unſin mé praumpt ði tútaurd pen."
If argument be needful, let it preſs
" if arguument bi nídful let it pres"
With inborn weight, not urg'd with eagerneſs:
" uið inbaurn uét, naut vrdjd uið igurnes:"
If kind profeſſions, fetch them from the heart,
" if cvind profeſivnz, fetſi ðem fraum ði hart,"
Nature's pure growth, unfabricate by art.
" Nétiurz piúr gróþ, unfabricéte bvi art."

Yet

Yet let diſcretion teach you to beware.
" ıet let dıſcreſıun titſı ıū tu bıuèr"
Leſt raſh engagements ſhould your ſteps enſnare;
" Leſt raſi engèdjments ſiud ıūr ſteps enſnèr;
Leſt the unguarded page ſhould more convey,
" Leſt ðı ungárded pèdj ſiud mör cawnvé,"
Than e'er you thought of, or was meet to ſay;
" ðan ër ıū þawt awv, awr uawz mit tu ſé:
The note diſpatcht returns no more again,
" þı nòt dıſpatſıt rıturns no mòr egèn,"
And ſecond thoughts ſhall wiſh to mend in vain.
" And ſecond þawts ſial uıſi tu mend ın vèn."

Perhaps the gentle reader will be frighted at reading ſuch uncouth characters as I preſent him with, but I do not deſire he ſhould accept them for common uſe, nor do I wish to have him alter his uſual manner either of writing or ſpeaking; I only mean to ſupply him with a method whereby he might aſcertain the true ſounds of his letters, and not fancy himſelf ſaying " o" where he really uſes the French " a," nor " u" when he *adopts the* French " e" feminine, nor that

he muſt make two diſtinct motions of his organs to bring out "ſh," "th" or "ng," nor give implicit faith to the old woman who taught him that "t" aſſumes the voice of "s" before "ion." But then to give my regulator a fair trial I muſt entreat him to catch the ſound of his words and ſyllables as he repeats them currently in the verſe, and not take them out ſingly to con them over three or four times by themſelves, for if he does ſo he will certainly change their meaſure.

## Measure of English Verse.

Our Engliſh verſe is generally agreed to be the iambic, not of the ſort called the pure, but wherein the iambus chiefly prevails, and I apprehend a line runs ſmoothеſt when it has feweſt of other feet. Now the line

"The note diſpatcht returns no more again."

contains only one ſpondee, every other foot

foot being an iambus as I read it, and I never was criticized for ſo doing, nor might a perſon who would read it otherwiſe himſelf perceive the difference, for we are ſo uſed to little variations in this matter that we do not preſently take notice of them.

But if he goes to ſcan the verſe and call over the ſyllables diſtinctly, he will make them all ſpondees, for an Engliſhman, tho' uſing a multitude of ſhort vowels in compoſition, does not know how to pronounce one alone, nor without a conſonant after it, for want of having learnt my new two-columned horn-book

" r, ē, rē  r, ĕ, rĕ
n, ō, nō  n, ŏ, nŏ"

therefore I deſire he would obſerve whether it would read amiſs, if written as follows

" Thin-ote diſpatcht rit-urns nom-ore eg-ain."

only taking particular care not to make



" him"

" þin" of " ȝin," nor to change the " o" of " nom" into a ſhort " *ou*."

## Reading Latin.

In theſe exerciſes upon my mother-tongue I have not offered to make any alteration in our ſpeech, but only to bring our writing conformable thereto, but in dealing with the Latin tongue we muſt go to work the contrary way, namely, by bringing ourſelves to read in a manner conformable to the writing we ſee before us. Whether we do ſo or not I ſhall offer ſome reaſons to doubt though it is with fear and trembling, for I muſt expect to have all our Latin ſcholars upon my back, who will quote Horace againſt me to prove that cuſtom is the ſole judge and arbitrary diſpoſer in matters of language, and then proceed to alledge the cuſtom of our Univerſities.

But I beg leave to obſerve that the lawful authority belongs only to the cuſtom prevailing among thoſe who are ſpeaking their native language, and not to that fallen into by foreigners. What if the citizens of Paris call us all "Mee Loards," and we at London call them "Mounſeers," does this become the true pronounciation of either language? The buſineſs then is to find out as well as we can, how the old Romans pronounced their Latin; and can we imagine they would endure to hear it repeated in the following manner, as commonly ſpoken by us,

Arme vvirvmqui ceno Trodji quvi prvimvs ab oris,
Yitëliam fétó prauſiugvs Levvinequi vinit,
Litoré, mvltvm ili et teris djactétvs et alto
Vvi ſupervm sivi memorem Djünónis avb viras?

Virgil himſelf would not know his own works in this diſguiſe, but miſtake them for the production of ſome Scythian or Troglodite. And when we explained the

thing perhaps he might ſay, we have no ſuch ſounds as "ar, vvt, dj, mus" nor "ab;" beſides, ſays he, you have given me over meaſure in my firſt line, for there are five ſpondees, one iambus, and a ſupernumerary dactyle.

It is not poſſible to aſcertain preciſely in what manner the Romans ſounded their letters, but there is no ſhadow of evidence that they made them vary, or ſuffered them to occupy one anothers places, as the French do theirs, and we ours in a much greater degree; therefore we are certainly wrong in the words "arma, muſis, ſedet," where we give two different powers to the "a," the "s" and the "e."

One cannot ſuppoſe otherwiſe than that our preſent Latin dialect took its riſe upon the irruption of northern nations into the Roman provinces. When learning began to revive, the firſt ſparks were ſtricken *out among* barbarians who mingled their

own

own brogue imbibed from the Gothic nurſes with the Roman purity, which being brought over hither by their Monks, our own made a farther alteration from the brogue taught them by their Saxon nurſes; ſo that our ſovereign Lady Cuſtom derives her title to deſpotic ſway in lineal deſcent from the two mighty conquereſſes nurſe Gertruyde the Goth and nurſe Ethelberga the Anglo-ſaxon.

We know the Romans had but five vowels, and though we pretend to own no more I have ſhown that we actually employ ſeven. Which two of them were not current in a Roman mouth I cannot tell, but gueſs they were "a" and "ν." "A" being now appropriated to the Britiſh iſlands, is moſt likely to have been of nurſe Ethelberga's introduction, yet I ſhould be loath to part with it, as having a ſmoother and eaſier ſound than moſt of the others, eſpecially in its ſhort quantity.

I am inclined to believe "ν" of much ancienter date, being none other than the Greek "u pſilon," ſometimes tranſported into Latin, and then ornamented with a tail, whereby it became a "y."

Their conſonants will give ſome farther ſcope to criticiſm, there is no ground to imagine that "c" and "g" had not the ſame effect before all the vowels: their proper names written by a Greek hiſtorian cannot be read in our manner "Cicero, Gellius;" nor were they ſo profuſe of their ink as to write two letters where one would ſerve the purpoſe, as muſt be the caſe in "ſcena, ſcire, excellens, excipiens." if they ſpoke thoſe words as we do. Then if they ever placed a "d" before their "g" agreeably to the modern faſhion, Virgil was guilty of a falſe quantity in his

"Mens agitat molem, ——"

and Horace in his

"Non eget Mauri, jaculis neque arcu."

"H" ſeems

"H" ſeems not to have been a diſtinct letter, but blended like the Greek aſpirate with the ſubſequent vowel; to imitate this will prove the hardeſt taſk to the children of Ethelberga who are not accuſtomed to ſuch a ſound; if they did formerly practice it in "gh" and "ch" it has long ſince been totally diſuſed.

It may juſtly be doubted whether "j" and "v" were known among them, thoſe letters are not inſerted in their alphabet, I have ſeen old editions of their works without them, and the proper names wherein they are now ſometimes uſed, as "Jacobus" and "Virgilius" were written otherwiſe in Greek, "iacobos" and "ouirgilios," from whence may be gathered that the Romans only ſhortned the ſound of their vowels "i" and "u" ſo as to make them the firſt letters of a diphthong and produce the ſame effect in ſpeech as our common "y" and "w," pronouncing thoſe words "Yacobus" and "*Wirgilius.*"

Upon

Upon this hypothesis we may comprehend the terror that seized the superstitious legions of Crassus, as Tully tells us, when upon marching down the High-street of Brundusium to embark for their Parthian expedition, they met a fellow crying Caunian figs, which they interpreted as an omen of bad success. The man it seems went along hallowing "Cauneas, Cauneas" which they took in their heads was "Cave ne eas." Beware of going. But as we speak these Latin words, it is as unlikely they could mistake them for one another, as that an English brigade should fancy "Cauneas" to be "caution ye asses." But if we suppose "au" pronounced as the Italians do, "v" to have the force of a "w," and remember how our basket-women drawl out their vowels in crying "Spara---agras," we shall presently perceive that "Cau---ue--ne---eas" gives exactly the same sound as "Cave ne eas."

Their

Their having no "k" affords a ſtrong preſumption of their making "c" anſwer all the uſes of it. "M" is the hardeſt to gueſs at of all, perhaps they performed it by gently cloſing the lips together in the middle, leaving a paſſage open on either ſide; it is remarkable there is no Greek word ending with "m." There muſt have been ſomething ſingular in the ſound of "m," which could oblige the Romans to ſay "mecum, tecum, ſecum, nobiſcum, vobiſcum," becauſe, as Cicero tells us, if the prepoſition as its very name ſeems to require, had been prepoſed before thoſe pronouns, it would have been an offence againſt modeſty: But if they had pronounced them in the manner we ſhould have done, ſurely he muſt have had a very prurient ear who could find any thing indecent in the ſound.

As they had no "zeta" it is impoſſible they ſhould make "s" take the form of one, as we do in "propoſe," ſometimes they

they introduced it from the Greek, and then wrote it "z," as in "zephyrus;" nor is there any evidence of "t" aſſuming the form of "ſi" which we give it in "natio, mentio, patiens;" it was probably changed into "theta" in ſome words imported from Greece, as "Theatrum, Theoria;" and here Ethelberga proves a better miſtreſs than Gertruyde by having taught her ſcholars to ſpeak the ſpirate "theta" and the ſonorous beſides, ſuppoſed to have been unknown among the Greeks and Romans; "x" had always the force of "c" and "s," therefore we ſpeak it wrong in "Xerxes;" "z" was likewiſe a compound of "t" and "s," ſo that "Gaza, Amazon" ſhould be pronounced after the Italian manner "Gatſa, Amatſon."

Nevertheleſs, the true ſound of ſingle letters is too uncertain a point for us who have no living maſter to inſtruct us, to

aſcertain

aſcertain. I have thrown out my ſuggeſtions and ſhall paſs on without attempting to diſturb my good friends in making what chops and changes among them they pleaſe; nor perhaps is it much matter whether we talk Latin by the ſame alphabet as Cicero or not; we ſhould underſtand one another equally well either way.

But quantity is a point of greater importance, by our neglect of that we ſpoil all the harmony of Latin verſe, and our errors are inexcuſeable becauſe willful, for we have an infallible rule in the Latin poetry ſtill extant among us, but the misfortune is that my countrymen are very hardly to be brought into any idea of quantity, which they perpetually confound with accent, probably led ſo to do by the notion of our Engliſh verſe being iambic, where it muſt be owned the accented and the grave ſyllables frequently *run alternate.* According

According to this way of reckoning, of the twelve firſt lines of the Rape of the Lock, ten are pure iambics, as likewiſe moſt of the lines in our Engliſh poetry will be found to be, and the reſt to have a great majority of the iambi: the feweſt I can recollect are in the firſt line of Milton,

"Of man's firſt diſobedience, and the fruit,"

where I preſume you will place but three accents upon "man, be," and "fruit;" yet our verſe will admit of an additional ſyllable, which I think all the beſt readers do not ſuppreſs, and then it makes a dactyle "from amo-" or an anapeſt "-nii, elves" in the lines

"What dire event from amorous cauſes
"ſprings"

and

"Fays, fairies, genii, elves and dæmons hear."

and one has three of theſe voluntaries in my way of ſpeaking, yet is not the leaſt harmonious of the poem,

"The adventurous Baron the bright locks admierd."

But

But quantity does not always depend upon accent, indeed the firſt vowel of a diſſyllable often loſes its length by loſing its accent, as " nocent, innocent;" " you " had a precedent in the precedent line;" and I believe it may be laid down for a general rule, the vowel next following after an accent is ſhort, with an exception only of two entire words joined into one, as " innholder, gunpowder, prizefighter, " ſeafaring, bookbinder." Some of our accented vowels paſſing as quick thro the mouth as any other, as " honour, reſident, apothecary, laboratory," and multitudes of the like.

If a perverſe adherence to rules can ſo bewitch the imagination as to make a ſhort ſyllable long, let them have recourſe to the Latin and conſult their rule for the meaſure of " virum, cano, Italiam" and " profugus " in Virgil, and their favourite rule miſleads them equally in making a

ſhort

ſhort ſyllable long and a long one ſhort. How would Virgil fret at our reading

"Nocte pluit tota, rēdeunt ſpectăcula mane!"

Horace was a merry fellow not eaſily put out of humour, ſo we could not make him fret, but he would laugh as heartily at hearing us repeat

"Quem pēnēs arbitrium eſt, et jŭs, et norma loquendi,"

as we ſhould do upon hearing any body ſay he had given three ſilver "pēnēs" for an orange, to make punch with the "jŭs" of it. When people aſk me how I would pronounce "redeunt;" upon my telling them, they cry out, why then you put two "d's" and make it "reddeunt." But pray how many "c's" are there in "ſpectacula?" Why then do they read it in the ſame manner they muſt have done if it had been written "ſpectaccula?"

In

In our language a double conſonant is ſo far from making the ſyllable long that in general it produces the contrary effect, and the reaſon is plain, for having been taught, when children, conſtantly to place a long vowel after the conſonant, but a ſhort one before it, " b, a, bā; a, b, ăb," but never " b, ă, bă; ā, b, āb," and needing farther inſtructions from our ſchool-miſtreſs for turning long ſyllables into ſhort upon their junction in particular words, as " b, ō, bō, d, ȳ, dȳ; bŏdĭ," they are thereby led to ſhorten the vowel upon the conſonant being doubled, becauſe then we have one of two conſonants to join with it in the ſame ſyllable; ſo that the doubling a letter will make a different word both in ſound and ſenſe only by ſhortning the preceding vowel.

" The bear in " *fury*" rear'd his " *furry*" paws,
He tore the " *fatted*" ox with " *fated*" jaws;
The " *bitter*" " *biter*" thro' the foreſt broke,
And " *noted*" with his teeth the " knotted" oak."

But we Anglo-latiniſts not having received the like inſtructions for joining from our maſters, conſtantly make our diſſyllables ſhort or long according as they have or have not this double conſonant, as in "malle, male; Varro, Varo; noſcet, nocet." Now I fancy I could remedy theſe and other defects if I might be permitted to part the ſyllables differently, or ſometimes to transfer a letter from one word to another, as thus

"Armav ir-umquec an-o Trojæ qui primus ab-oris,
I tal iam fato prof ug us Lavinaq uev enit."

Could we get a native Briton to read the above currently without dwelling immoderately upon the odd-looking ſyllables, I believe he would do it like Virgil himſelf; I do not ſay in his manner of pronouncing the vowels, but in the meaſure of the verſes.

This way too I can diſtinguiſh words *written alike*, but varying in ſenſe and meaſure,

meaſure, as "ma-ne, the morning, man-e, "ſtay; æ-quus, impartial, eq-uus, a horſe; "ve-nis, veins, ven-is, you come; po-pu-"lus, a poplar tree, pop-ulus, people." Why ſhould we imagine Horace or Ovid did not know theſe words from one another when ſpoken ſingly, as well as we do "halve" from "have," "Pſalm" from "Sam" without ſtanding to ſpell them? But when we have repeated a Latin word, we often do not know how we have ſpoken it, whether quick or ſlow, till we turn to our Gradus ad Parnaſſum for information. Nor ſhould we condemn this partition of ſyllables as uncouth, for we have many inſtances of the like in our own language, what ails us that we cannot ſay, "val-et, "lev-e, ſit-i, hon-or, hum-or," in Latin as readily as we do "val-id, lev-y, cit-y, "hon-our, hum-our," in Engliſh, for ſo we always divide them in practice, and not as our nurſes taught us in ſpelling "va-lid, le-vy," &c.

Where letters are doubled we commonly drop the latter of them, for we uſe no more of the " t" in ſpeaking " pittance, " ſitting" than in " pity, city ;" except when immediately preceding an accent, as " illegal, irregular," and that not always, for when there is another ſyllable intervening we return to our former courſe, as in " illegality, irregularity."

It ſeems extraordinary that we who are ſo ſparing of the ſhort " o" in our own tongue, ſhould place it in Latin words where it has no buſineſs, ſuch as " nos, " vos, candidos." What would you think of a man who upon finding his electuary a little candied by lying dry, ſhould call it a " candidos" of phyſic? And it would ſound as odd to Horace on hearing us read " candidos" in one of his odes. This evil, and that of other long vowels made ſhort at the end of a word, may be cured by a final " e" which we do not regard *as a letter but* a mark of elongation to the

preceding

preceding vowel, writing "voſe, candi-" doſe, terraſe, oriſe, manuſe" for the genitive and plural. But then I muſt entreat my countrymen that they would not out of mere ſpite make two ſyllables of "voſe" and the reſt; let them turn "s" into "z" as they pleaſe as we do in "propoſe," it will give me no diſturbance, for I am ſolicitous only for the quantity.

In the ſyllable "es" we offend the contrary way, making it long where it is ſhort, as in the "quiſquiſes" of Eneas when he met his mother in the diſguiſe of a huntreſs, which we read like the word "eaſe:" this might be rectified by another "s," and thus one may reſtore a line of Horace to its juſt meaſure in an Engliſh mouth,

"Mileſs ait multo jam fractus membral-ab-ore."

## English Hexameter.

Our language is as capable of hexame*ter verſe* as the Greek or Latin, were we

once

once familiarly acquainted with the ſeveral quantities of our ſyllables; I have tried it in a tranſlation of two extracts from Virgil containing his account of the Pythagorean doctrine, and to give my performance the fairer trial, I have accompanied it paragraph by paragraph with the original and two other tranſlations by the ſame hand, one in blank verſe and one in rhime.

Tho I am not ſure my heroics have fair play ſtill, for the ſame hand may ſucceed leſs tolerably where it is a mere novice, than in a buſineſs it has been exerciſed in once or twice before; ſo that they may fall inferior to their antagoniſts thro inexpertneſs of the verſifier, rather than inharmonious nature of the verſe, and to this particularly muſt be aſcribed thoſe cadences which very rarely find admittance in the Latin, ſuch as

"Preruptus, aquæ mons."

or

"Naſcetur ridiculus mus."

The

The reader will pleaſe to remember what I have ſaid concerning double letters, and that I regard ſolely our manner of ſpeaking, not of writing our language, or he will think me perpetually making falſe quantities. As a beginner may be allowed ſome indulgencies I have taken the liberty with moſt of our little particles, the vowel immediately preceding an accent, the final "y," and a long vowel followed by a word beginning with a vowel, to lengthen or ſhorten them as beſt ſuits my convenience; and to cut off the "d" at the tail of "and" when I find it ſtanding in my way, becauſe I obſerve people every day crying "man an' wife, parſon an' clerk, one an' all."

But ſince we vary among ourſelves in the meaſure of our ſyllables, whoever means to examine me with candour will conform himſelf to my marks, tho perhaps he would have placed them otherwiſe. Nor need he be ſurpriſed to ſee me

marking

marking differently from what I did in the ſpecimen. Proſodiſts diſtinguiſh between the natural meaſure of a vowel and that it acquires by poſition, which latter governs the meaſure of a ſyllable; now it was my buſineſs in the ſpecimen to aſcertain the natural quantity of the vowels, here my concern lies with feet and ſyllables, thus for inſtance "earth" is marked long and "ſky" ſhort in my firſt hexameter, becauſe made ſo by poſition, but had I been to mark the firſt blank line "ſky" would have had a tittle to denote the length of "y," and "earth" none becauſe "e" (for we drop "a") is ſhort by nature.

Perhaps I have tranſgreſſed once in placing "agitations" at the end of a line after having declared "g" a double letter, which muſt make the preceding vowel long by poſition, but we are ſo uſed to that kind of meaſure in reading Latin verſe, that I dare ſay nobody would have hit

hit the blot if I had not pointed it out. Exception may be taken againſt "their "heaven" in the 8th hexameter being made a dactyle; to cure this defect you need only write the laſt ſyllable with an apoſtrophe inſtead of the "e," and then tho you ſtill will ſpeak it juſt as before, your compliant imagination will turn the ſpurious dactyle into a legitimate ſpondee.

EX ENEIDE, lib. vi.

1. Principio cœlum, ac terras, campoſque liquentes,
Lucentemque globum lunæ, Titaniaque aſtra
Spiritus intus alit; totamque infuſa per artus
Mens agitat molem, et magno ſe corpore miſcet.

2. ā ſpĭrĭt ĭntērnāl pĕnĕtrātes thrō eārth, ſkў ănd ōceān,
Moūnts tŏ thĕ moōn's lŭcĭd ōrb, ānd ſtārs ĭn coūntlĕſs ăbūndānce,
Onē ſoūl āll măttĕr ĭnvĭgŏrātes, gīves līfe tŏ thĕ ſўſtēm,
Oēr eāch pārtĭcŭlār mēmbēr dĭffūſēs ālērtnēſs.

3. An

3. An active ſpirit runs thro earth, ſky, ocean
The moon reflexive, ſelf-illumin'd ſtars,
One univerſal ſoul pervading fills
The whole of matter; animates the maſs,
Oer the vaſt body and each limb diffus'd.

4. A ſpirit flows thro ocean, earth and air
Spreads to the moon and fills the ſtarry ſphere,
Of nature's body, this the mighty ſoul
Suſtains the parts and animates the whole.

1. Inde hominum, pecudumque genus, vitæque volantum
Et quæ marmoreo fert monſtra ſub æquore pontus.

2. Thēnce mĕn ănd āll ănĭmāls ſprāng fōrth,
beāſts ānd feăthĕrēd fōwl
ānd whătĕvĕr mōnſtērs ſwārm thrō thē wātĕrў
kīngdōms.

3. From thence imparted, beaſts and reaſoning men,
And air-borne birds, and what enormous ſhapes
The ſea beneath his glaſſy ſurface holds,
Their ſentient principle of life receive.

4. Thence

4. Thence man derives his ſpark of vital flame,
Thence all four-footed tribes of wild or tame,
And birds that ſoar aloft, and things that creep,
And all the monſters of the boiſterous deep.

1. Igneus eſt ollis vigor, et cœleſtis origo
Seminibus: quantum non noxia corpora tardant,
Terrenique hebetant artus, moribundaque membra.

2. ā vĭgŏr ōf piĕrcĭng fĭrĕ āll thēſe ſeēds cărrў dōwn frōm
Their heăvĕnlў ŏrĭgĭn, bŭt dāmpĕd ān$^{d}$ āll dĭmmĕd ōvēr
With clōſe ēnvĕlŏpĭngs ōf grōſs măttĕr, ānd pĕrĭſhĭng līmbs.

3. Theſe ſeeds of heavenly origin poſſeſs
Inherent, an activity of fire;
Unleſs ſo far as clogg'd, benumb'd and darken'd
With loads of lumpiſh flesh, unwieldy limbs,
And clay built bodies haſtening to corruption.

4. Theſe

4. Theſe ſparks of ſource divine might well inſpire
The mental powers of pure ethereal fire,
But more or leſs oppreſt with loads they lie
Of cumbrous fleſh, and bodies form'd to die.

1. Hinc metuunt, cupiuntque, dolent, gaudentque, nec auras
Reſpiciunt; clauſæ tenebris, et carcere cæco.

2. Hēnce ăppĕtītes, jeălŏŭſiēs fŏrrŏw ānd trānſpōrt; nŏr ă prōſpēct
ōf theīr nātĭve ăbōde ĕvĕr īntŏ thĕ dārk prĭſŏn ēntērs.

3. Hence cravings, frights, alternate joys and ſorrows,
No glimpſe can reach them of their native heavens,
While thus in cloſe and darkſom durance pent.

4. Hence joys and hopes and fond deſires take place,
Fear, hatred, anger drive their furious race,
Impulſe bears ſway, and paſſions of all kinds
Debaſe and darken the embodied minds.
No thought can reach them of their high deſcent
*While thus* in cloſe and darkſom durance pent.

1. Quin,

1. Quin, et ſupremo cum lumine vita reliquit,
Non tamen omne malum miſeris, nec funditus omnes
Corporeæ excedunt peſtes: penituſque neceſſe eſt
Multa diu concreta modis inoleſcere miris.

2. Nŏr dŏ thĕ lāte loōſnēd prĭſōnērs ōn līfes dĭſſŏlūtĭon
ōbtaĭn dēlĭvĕrānce frōm th' ĭlls thēy lāboŭrĕd ūndēr,
Nōr whŏllў dĭſchārge thē vĕnŏm ōf grōſs flēſhlў cŏrrūptĭōn,
Fōr theĭr lōng rĕſĭdēnce ĭn dēnſe ĕlĕmēntărў mānſiōns
Wōrks ſtrānge dēfĭlemēnts ĭ'thĕ ſōft ēthērēăl ĭnmāte.

3. Nor yet when death's delivering hand unbars
The priſon, do the wretches find relief
From all their plagues, nor every taint expel
Of carnal venom; for their long abode
In ſeats impure muſt needs have worked deep
Strange foul concretions in their tender ſubſtance.

4. Yet

4. Yet when expiring life diſſolves the clay,
The priſoners frees, and breaks their bonds away,
The wretches do not full deliverance gain;
Still of the carnal part ſome dregs remain;
From length of union copious ſtains are thrown,
And deep, and hard the groſs concretion's grown.

1. Ergo excercentur pœnis, veterumque malorum
Supplicia expendunt. Aliæ panduntur inanes
Suſpenſæ ad ventos: aliis ſub gurgite vaſto
Invectum eluitur ſcelus, aut exuritur igni.

2. Hēnce pēnāl ſŭffĕrīngs bēcōme rĕquĭſīte,
wĕll ădāptēd
Tō dĭffĕrēnt vīcēs; ſōme ſtrētcht ĭ'thĕ wīnds tŏ
bĕ ſweētnēd;
Sōme plūng'd īntŏ răpīd wātērs tō cleānſe thĕm
ŏf ōrdūres;
ōr clărĭfīed frōm drōſs bȳ ſcōrchīng flāmes
ăgĭtātĭons.

3. Purgation

3. Purgation hence by various puniſhments
Grows needful, ſuited to the various ſtains
Of vice: ſome hang to ſweeten in the winds;
From ſome the guſhing torrents waſh
Their filth, or the red iron burns their gangrene
out.

4. For this they need the painful exerciſe
Of ſufferings meet for crimes of various dyes.
Some whirl'd in eddies of tempeſtuous wind,
Some plung'd in torrents, ſome in fire refin'd.

1. Quiſque ſuos patimur manes: exinde per
amplum
Mittimur Elyſium, et pauci læta arva tenemus:
Donec longa dies, perfecto temporis orbe
Concretam exemit labem: purumque reliquit
Æthereum ſenſum, atque auraï ſimplicis ignem.

2. Sūch ăs ŏn eārth ſtrōve hārd tŏ rĕſīſt cōr-
pōrĕāl īmpūlſe,
ānd wōrkt ūnweāriēd ĭn ă cōnſtānt coūrſe ŏf
ămēndmēnt,
ā bānd nōt nŭmĕroūs, leāſt neēdīng pūrĭfĭcātĭon,
Hēre dwēll ĭn ēlўſĭūm wĭth thĭs pūre aīr tŏ bĕ
ſweētnēd.

All

All ſhăll hăve ăllŏttĕd ūs oūr dūe ſhāre ōf dĭſcĭ-
plīnīng,
Tĭll thēſe cōncrētĭons bĕ dĭſſōlv'd ĭn lōng prŏ-
cĕſs ōf tīme,
Thē ſpĭrĭtūăl bŏdў bē rēplācĕd ĭn ĭts prĭmĭtĭve
fōrm,
ānd ſpārk caēlēſtĭal whŏllў bē frōm grōſs măttĕr
ēxēmpt.

3. Yet thoſe there are, how few alas! whoſe lives
Religious in the paths of virtue led,
Have kept them clear from groſs habitual ſin;
To theſe elyſium's bleſſed clime aſſign'd
Serves to evaporate what ſtains of guilt
Frail mortal nature fixes on the beſt.
Our ſeveral ſhare of diſcipline awaits
Us all, till rolling years have worn away
Each hard concreted ſpot, and purg'd the ſoul
From every foreign mixture, and reſtor'd
Their quickneſs to the etherial faculties.

4. The virtuous few 'gainſt paſſion wont to
ſtrive,
And hear the voice of conſcience whilſt alive,
Who feweſt ſpots of ſtain from earth have brought,
And of foul body leaſt contagion caught;

Here

Here in Elyſium take their happy ſeats,
Whoſe cordial air their growing health compleats.
Our ſuited diſcipline we all endure,
Till time that workt the ailments, works the cure.
Till each concreted ſpot be worn away,
The ſoul well cleans'd from every duſt of clay;
The ſpark ethereal in full freedom riſe
To re-aſſert its native faculties.

1. Has omnes, ubi mille rotam volvere per annos,
Lethæum ad fluvium Deus evocat agmine magno:
Scilicet immemores ſupera ut convexa reviſant,
Rurſus & incipiant in corpora velle reverti.

2. Thōſe thăt ăppēar yōndēr, hăvĭng eăch hĭs cēntŭrў tēn tīmes
Cōmplēatēd, drĭvĕn ōn bў fōrce dĭvīne, ĭn ăbūndānce
Flōck tŏ thĕ fōrgētfūl Lēthē, tŏ rĕmōve whăt ăvērſenēſs
Elſē thēy mīght hăve ăgaĭnſt thĕ rĕtŭrn ŭpŏn eārth tŏ ă nēw līfe.

3. Yon troop, a crouded throng, o'er whom the year
His wheel a thouſand times has twirl'd, ſome god
Drives down, to drench them in the torpid flood
Of Lethe; whoſe oblivious wave ſhall waſh
All former traces clean from their remembrance,
Then, they without reluctance will return
To fordid earth, and willingly endure
Another journey thro the toils of life.

4. Yon company on whom the lots were caſt,
As o'er their heads a thouſand years had paſt
The God drives down in troops on Lethe's ſhore,
To waſh from memory all her ancient ſtore;
Then unreluctant they return to earth,
And in freſh bodies take a ſecond birth.

Ex Georgicis, lib. iv.

1. Eſſe apibus partem divinæ mentis, et hauſtus
Æthereos dixere: deum namque ire per omnes
Terraſque, tractuſque maris cœlumque profundum.

2. There

2. Thēre ārę whō hăve ăvērr'd ōf thăt ſāgā-
cĭoŭs ĭnſēct
Thē hŏnĕy bēe, thăt ă ſpārk ōf thē dĭvīne ſpĭrĭt
ĭn hĭm
Lĭes rĕſĭdēnt, drāwn frōm thē vāſt ēthērĕăl ōceān.
Fōr Gōds ĭntĕllĭgēnt ſŭbſtānce āll thĭngs pĕnĕ-
trātĭng,
Fĭlls eārth ānd wātĕrs, ănd hĕavēns ſŭprēme lŭ-
cĭd ōrbĭt.

3. Some hold the bee has drank his draught
of ether,
And of the mind divine his portion ſhar'd.
Thro earth, ſay they, the Deity pervades,
The ſpacious ſeas, and ſpheres immenſe of
heaven.

4. Some argue from the well-knit polity
And curious ſtructure of the induſtrious bee,
That theſe ſmall folk have ſipt th' ethereal ſtream,
And drawn their pittance from the mind ſupreme.
A ſpirit eternal, they maintain, extends
Oer earth, and ſeas, and heaven's remoteſt ends.

1. Hinc pecudes, armenta, viros, genus omne
ferarum,
Quemque ſibi tenues naſcentem arceſſere vitas.
Scilicet huc reddi deinde, ac reſoluta referri

Omnia : nec morti eſſe locum ; ſed viva volare
Sideris in numerum, atque alto ſuccedere cœlo.

2. Frŏm thĭs, ăs ā foŭntaĭn, flŏcks, hērds, mĕn ănd āll ănĭmāl kĭnds,
Drāw theĭr pērcĭpĭēnt ſŏuls ōn theĭr fĭrſt breăth, ănd āll hēre
Thē bŏdў dĭſſŏlvĭng rēfŭnd thĕm ăgaĭn wĭth thĕ lāſt gāſp.
Thŭs deăth hās nŏt ă plāce ĭn nātūre, bŭt hĭgh ĭn æther
Th' ūnpĕrĭſhĭng ſoŭl moŭnts ŭp ămĭd thē brĭght ſtĕllăr ārmĭes.

3. From his pure ſubſtance flocks, and herds, and men
And all the ſalvage tribes, each on their birth
The vivifying ſubtile ſpark receives,
That lives, and moves, and actuates all their limbs.
Thither returns on death abſorb'd and mingled
In the ſame heavenly ſource whence firſt it iſſued.
Thus nothing dies but what once liv'd on earth
Lives ſtill aloft amid the ſtarry hoſt
Ranging at large the vaſt ethereal ſky.

4. From

4. From hence deriv'd deſcends the vital
flame,
That actuates man, and beaſts of every name,
Thither returns on death, in liquid ſky
Abſorb'd. The creature only ſeems to die.
What liv'd in body, not extinct, nor loſt,
Mounts ſtill alive to the ſidereal hoſt.

I dont know how my hexameters might ſucceed abroad, but within the little circle of my private acquaintance they are regarded as curioſities rather than beauties, hanging a peg lower than the two other tranſlations. Indeed it may be doubted whether the Latin meaſure can ever come into vogue among us or our neighbours the French, for we are all ſo uſed to expect harmony from accent and rhime that we cannot eaſily find it in any other ſource. Beſides our peculiarities of pronunciation are ſo various that a man can never work his verſes ſo exactly as that another ſhall not make falſe quantities in them by his different manner of reading.

But

But theſe difficulties do not ſtand much in my way, for I am not endeavouring to introduce a cuſtom of throwing all our Engliſh poetry into the Latin meaſures: but if a man has a mind to exerciſe his ingenuity that way once or twice in his life he may find ſome uſe in the foregoing obſervations: to which I ſhall add, that he muſt not depend altogether upon quantity, nor be totally diſregardful of accent, nor take greater liberties than the Latin poets have done: wherein I muſt confeſs myſelf faulty in ending a line with

"—— from groſs matter exempt."

Yet our language will admit of more final monoſyllables provided they be not accented themſelves, but follow next after an accent: for I think "ſo great a regard "for," "nicely to form them," "can "write a receipt well," no inharmonious cadences. And I wiſh him to lay aſide that ſcholaſtic error of "h" being no letter

letter; I know in ſome words we drop it, as "honour, honeſty," but wherever ſounded in the mouth it is as much a letter as any in the alphabet, as appears by our conſtantly uſing the particle "a" rather than "an" before it, unleſs when the ſyllable having an "h" is immediately followed by an accent, for if another ſyllable intervene it reſumes its former claim to the dignity of a letter. I know none other reaſon for this exception than cuſtom and the approbation of mine own ear, both of which I think would guide me to ſpeak and write the following ſentence thus, "a habit of drink-"ing will bring on an habitual thirſt, "and make your houſe a habitation of "drunkards."

But beſides mere curioſity, a little exerciſe in the herbic, elegiac, and lyric meaſures might render the idea of quantity more familiar to us, and enable us

to

to read the Latin poets without loſing any thing in the harmony of their verſe; nor would it be uſeleſs in converſing with the claſſical proſe writers. As for Pliny the elder, or my good friend in the vehicular ſtate, Aulus Gellius, tis no great matter how we read them ſo we underſtand their meaning, for they only aimed at informing our underſtandings or gratifying our curioſity, not at pleaſing our ear or touching our affections; but the orators and hiſtorians of the Auguſtan age laid as much ſtreſs upon their language as their matter, eſteeming it a neceſſary feather to wing the arrow which would not pierce without it.

Tully appears to have been more ſolicitous than the reſt upon that article, he has given us rules for the neat ſtructure of the phraſe, the apt compoſition of words, and harmonious cadence of the periods, and tells us it was by theſe he drew acclа-

acclamations from his audience. Perhaps he might carry them farther than neceſſary, but when we take an author in hand, it is our buſineſs to enter into all his ſpirit and all his views, and then we may uſe our moderation in ſtriving to imitate him ſo far only as we ſhall find expedient, and without a ready idea of quantity it will not be poſſible to obſerve how Tully applies his own rules, nor what effect they take upon the ear.

Nor would it do any hurt to our own language if we were to pay a due ſhare of regard to thoſe rules: ſome attention to quantity and accent would help to poliſh our compoſitions and throw them into real periods; for tis not every long ſtring of words lying between one full ſtop and another that deſerves that name. Cicero in one of his treatiſes on rhetoric furniſhes us with ſamples of periods conſiſting of few words, which are made periods by a certain

certain rhetorical meaſure, correſponding in all its parts like the ſeveral airs of a tune, and lying half way between the muſic of poetry and the plain language of family diſcourſe.

If we could attain this degree of harmony it would add more to the dignity of our ſtile than any rumbling pomp of words, peculiar terms of ſcience, or exotics exported from Greece and Rome. Not but that I own myſelf fond of accumulating polyſyllables where they can be introduced naturally and without appearing to be hunted for, becauſe our language ſuffers for want of having more of them amongſt us, and we diminiſh the number daily by our unlucky propenſity to abbreviation.

The following of vowel after vowel is counted diſtateful, wherefore we change the particle "a" into "an," and I wiſh

we

We could copy Swift in uſing "mine" inſtead of "my" upon the like occaſions; and if we would agree to turn "no" into "none" it would do us no harm. An over-ſcrupulouſneſs upon this head might ſubject us to great inconveniences, perhaps it were enough to avoid a frequent ſucceſſion of ſimilar vowels, but then to know which are ſuch, we muſt conſider their ſound in the mouth rather than their look upon paper; by this trial you will find "no oaths," "the ear," "my eye" to be ſimilar, but "no oxen," "the egg," "my ink" not ſo.

The harſh colliſion of conſonants, and crouded accents is another rock of offence to be guarded againſt, eſpecially as the danger is encreaſed by the multitude of monoſyllables in our language, by many of our words being accented at the end, as "regard, command, diſplace," and by our humour of abbreviating before-mentioned

tioned, which often jams a number of conſonants into one rugged clump, and draws the accents into contact, as appears in "ſtretcht canvas," "he has broke ſticks;" which diſſonance might be eſcaped if we would ſay "ſtretched canvas," "he has broken ſticks."

The ſweeteſt cadence ſeems to be that of the dactyle and ſpondee, but this being pre-occupied by the poets could not find admittance into plain proſe: yet the cadences principally recommended by Cicero vary from it only by the ſubtraction or addition of one ſhort ſyllable juſt to ſpoil the dactyle. Thus the old word "indu-" perator" might end a line of Ennius, and "imperator" would ſatisfy Cicero at the end of a period; "eſſe videtur" may come in properly to cloſe a verſe, and "eſſe videatur" was his favourite cloſe; inſomuch that Rollin tells us a multitude

of

of paſſages may be collected from his works terminating with thoſe two words.

But Engliſh hexameters being never likely to become familiar in our ears, we need not ſcruple to conclude with a direct dactyle and ſpondee, ſo that my faulty cloſe "from groſs matter exempt" might be defenſible in proſe; unleſs from the tranſpoſition of the words, which would run more naturally "exempt from "groſs matter;" but I think the following hexameter would not ſound unperiodic,

"Fraĭltiēs frōm whĭch nō măn ŏn eārth ĭs
tōtăllў ēxēmpt;"

and the better perhaps for the accent falling upon the laſt ſyllable, for the art of periodic meaſure conſiſts, I apprehend, in approaching as near as poſſible, without falling into direct verſe or any thing carrying the air of a ſcrap of poetry; therefore rhime is moſt carefully to be avoided

in

in our language, becauſe that is the ſtrongeſt feature in our verſification.

A man would be highly cenſured who ſhould begin a letter upon the ſubject of aſtronomy thus, "Sir, you muſt not im-" pute it to me as a crime that I have " delay'd your orders ſo long a time for " I have been too deeply immerſed in " bricks and lime to contemplate that " ethereal ſublime where I know you ſo " frequently climb: but now I feel my " thoughts more at leiſure, they riſe " ſpontaneouſly with great pleaſure to " that glorious flaming treaſure where all " is diſpoſed in number, weight and " meaſure."

A number of iambi likewiſe running on in a train without any dactyle or anapœſt between, or tranſpoſition of words *out of* their natural order, will give your *phraſe the* countenance of poetry. But

a verſe

a verſe may be brought to lay aſide its offenſive glare with a very little alteration: " a doubt theſe illuſtrations ſeem to clear " is downright poetry, add one little ſyllable and it becomes admiſſible among the ſober proſaic numbers, " a doubt theſe " illuſtrations may ſeem to clear."

But a few lines of poetical meaſure do no harm, provided they are ſo intermingled among the proſe as that a current reader, who does not ſtand ſtill to look for them, ſhall not perceive them; and I believe ſuch might be extracted from moſt of our proſe compoſitions. Rollin has found a line and a half in Livy,

" Hæc ubi dicta dedit, ſtringit gladium; cuneoque
" Facto, per medios ruit hoſtes ——."

when writing my chapter on underſtanding and imagination I found ſomething particularly touch my fancy in one place of the firſt ſection; I wondered at the cauſe

cauſe, as perceiving nothing extraordinary either in the thoughts or diction, till at length I diſcovered that the paſſage ended with a true hexameter in my own manner of reading, which inclines me to drop the conſonants rather than the vowels,

"Thēy coŭ'd hă' dōne ĭ'thĕ răpĭdĭtȳ ōf theĭr nătŭrăl coūrſe."

and I have ſince diſcovered two verſes in the firſt ſection of Freewill, one a hexameter, not indeed mightily well turned, the other an Engliſh iambic;

"Sa —
"- gēs tŏ bĕhōld thē wōndērs ōf thē vēhĭcŭlār
"ſtate."
"And boundleſs glories of the mundane Soul."

But tho verſes may be pardonable in proſe when purely accidental they ought never to be introduced on purpoſe, for they willl betray themſelves to the reader *and be diſguſtful.* Yet that there is a *certain meaſure* to be obſerved, not con-

fiſting

ſifting in a preciſe number of feet, ſeems agreed by all who have touched on the ſubject. Therefore I would not exhort a man to be continually ſcanning feet and quantities in his proſe compoſitions, nor need he even in his poetry after a competent practice, for his ear will guide him ſufficiently in both, but then he muſt have brought his ear by the exerciſe of rules into a train of judging right: as when we go to the dancing maſter for an eaſy motion of our limbs we take pains to imitate his affectations, yet without intending to practiſe them afterwards in common converſe. For ſurely there is a medium between the mince of a dancing maſter and the ſlouch of a clown, and this conſtitutes the graceful carriage and eaſy motions of a gentleman; it requires pains and induſtry to raiſe us from the ſlouch, but the recoil of nature will bring us down from the mince without any *trouble.*

A little exerciſe in poetry and variety of meaſures may be called learning to dance in language, and will enable us when we come out of the muſes dancing ſchool to ſlide readily into the graceful harmony and eaſy flow of vowels in compoſition. Variety is what principally diſtinguiſhes a period from a verſe; Cicero himſelf would have ſcrupled to end always with his two favourite cadences. Therefore the monotony of our iambic rhime where almoſt every line is an entire ſentence conſtructed upon the ſame ſcale, tho the ſweeteſt meaſure for a copy of verſes, grows tireſome in a long work. I have read three or four pages in Pope's Homer with great delight, but always found myſelf cloyed before I could get to the end of a book; for tho I love a bit or two of ſweetmeats as well as moſt folks, I ſhould think it a grievous puniſhment to have nothing elſe to dine upon.

Some

Some perſons indeed acquire a ſmoothneſs and roundneſs of expreſſion merely by correſponding or converſing with good company, and get the knack of turning periods without knowing it, but this is an advantage that does not fall to every body's lot, and they can only ſupply it by proper attention to rules. It is admitted that example is more prevalent than precept, yet where the former is not to be had we may ſerve our purpoſe well enough with the latter with a little more trouble; both united together are moſt deſirable, for precept will help us to profit better and quicker by example.

Some apprehend that a regard to language will draw them off from attending to their matter: if this be the caſe it muſt happen thro their own negligence; for I would have them prepare their matter firſt, and afterwards proceed to turn and poliſh it, until they have gradually



attained
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attained a readineſs of doing both together Undoubtedly ſenſe is more deſerving our attention than ſound, yet the latter may claim a conſiderable ſhare for ſake of the former, both as giving an additional weight to it in the ear, and aiding the birth of it in the mind. For there is ſo intimate a connection between language and ideas, and we ſo commonly uſe ourſelves to think in words, that a habit of ſmooth and flowing utterance muſt give a quicker and ſmoother current to our meditations.

It has been commonly held that a clear conception produces clear expreſſion; but I queſtion much whether this will always hold good; I have found it otherwiſe in my own experience, particularly on the ſubject of Freewill, whereon tho I ſeem to myſelf to be perfectly clear, I could never yet explain mine ideas to another. And among the country fellow

whom

whom I have had under examination, clearneſs of expreſſion is much ſcarcer than that of knowledge; they know their own ſtory to a tittle, and the fields they daily work in, yet it is ſometimes an hour's work to get the right ſtate of the caſe out of them, or an exact ſcite of the grounds.

Perhaps it may be truer that clearneſs of expreſſion become habitual will produce ſimilar clearneſs in our conception, ſo that tho the ſtudy of language does not encreaſe our knowledge, we ſmooth the road thereby towards making farther improvements.

Then with reſpect to its effect upon the hearer, this ſeems to be too much diſregarded by your eaſy writers, that is, ſuch as aim only at what any body can eaſily write: the uſe of ſpeech, ſay they, is only to expreſs our thoughts, why then

need

need we trouble ourſelves about the choice and ſtructure of words while we can find ſuch as contain our meaning? But this is a ſurly and churliſh way of talking, ſhewing a contempt of mankind, ſolicitous only to ſave trouble to themſelves, not caring how much they put other people to; for tho they may find it eaſier to ſpit out their thoughts in any rugged manner that firſt preſents itſelf, certainly a decent and harmonious language will make them more eaſily comprehended by the hearer; without this they will carry the myſterioufneſs of an oracle, coſting more pains to interpret than they have a right to expect from him.

It may be alledged againſt me that I do not practiſe mine own doctrine, but I am no maſter of the art, nor is it an uncommon thing for people to give better advice than they can follow. I flatter myſelf that ſome periodic paſſages may be

be found in my performances, for I ſtand upon the watch to catch them whenever ſuggeſted by the muſe, yet without ever going out of my way to hunt after them, as eſteeming ſubſtance preferable to ſound; and ſometimes having hit upon a period if ſomething farther occurs material, I tag it on in a tail

"Which like a wounded ſnake drags its ſlow
"length along."

I ſhould proceed next to antitheſes, ſimilar beginnings, ſimilar cloſes, repetitions, contraſts, and all that Tully calls figures of language, in contradiſtinction to figures of thought, but this is too much for me to undertake, ſince being diſabled from conſulting my books and reduced to depend altogether on the ſtores depoſited in my memory. I remember he aſſerts that theſe figures alone will harmonize the ſtile without aid of feet or meaſures; antitheſis ſeems the principal, as being the moſt ſtriking

ſtriking, and therefore the moſt beautiful when ſparingly uſed, for if repeated often it nauſeates preſently. I have been almoſt ſick with reading the funeral orations of Flechier, for they preſent you with nothing but a continued ſtring of antitheſes, each of them charming in itſelf, but they overpower you with numbers.

Some expreſs an utter contempt of all figures, becauſe a florid ſtile, ſay they, ſo covers what ſubſtance may lie beneath that one cannot reach it thro the glare of ornament. I am ready to allow the miſchievouſneſs of high colours and glaring ornaments, but preſume a florid ſtile is not that abounding moſt with figures, but where they are all of the ſame ſort, which then will force themſelves upon the notice and engroſs it from every thing elſe.

He that is expert in all kinds can work multitudes of them in great varieties into his texture imperceptibly: the reader feels ſomething pleaſe him, and does not know from what particular ſource; he thinks it ariſes from the matter, which therefore he purſues with keener appetite and greater profit; like the ſalt mixed in our bread, which we do not taſte but makes it go down and nouriſh the better. The higheſt perfection of art lies in concealing your art.

## Uses of reformed Alphabet.

Some perhaps will charge me with wandering from my ſubject by entering into the conſideration of verſes, periods and meaſures at all, but they may pleaſe to reflect that paragraphs are compoſed of ſentences, ſentences of words, and words of letters, ſo that the largeſt textures of language are but more compounded vocal ſounds,

ſounds, and I am not out of my road whilſt ſeeking what might give them a more harmonious flow.

My having travelled thus far may ſhow that tho I ſeemed to ſet out in the land of Trifles, it was not upon a jaunt of mere amuſement, but conducts to what might prove of ſome uſe to ſuch as are deſirous of improving their language, and not ſatisfied with barely diſcharging their thoughts from their own mouths, wiſh to convey them ſafely into the mind of another; but this cannot be done, or not ſo completely done, without a familiarity with quantities and meaſures.

An Engliſhman's acquaintance lies ſolely among accents and rhimes, the latter whereof he cannot employ in proſe; he does not know when a vowel is long or ſhort, whether he pronounces "a" or "e," "o" or "au," nor diſtinguiſhes "eu" from "u," nor ſometimes ſee the difference

difference between vowel and conſonant unleſs you ſpell it for him "ewe" or "you;" he is ready to ſwear the firſt ſyllable of "uncle" is formed of the two ſounds "eu" and "n," but if he hears you ſpeak it "euncle" he will be ſeverely merry upon you, yet you may ſay "ungel" without offence, ſo you do not write it in that manner, he will think you employed juſt the ſame letters as he does himſelf. All this muſt be imputed to that confuſedneſs and uncertainty in the connection between ſounds and characters taught us with the firſt rudiments of our language by the ſchool-miſtreſs, and afterwards confirmed by the ſchool-maſter, ſo that our vowels change their nature according as they come after or before a conſonant, and the ſyllables change again in all arbitrary variations upon their junction into words; nay ſometimes when turned into words, for you are not taught to ſpeak the particle "to" in the

ſame manner as you were taught to ſpell the ſyllable " to " in your horn-book.

There is no appearance that the ancients ever gave different powers to their vowels, therefore they could at any time expreſs their provincial, or faulty pronounciations only by the change of a vowel, as in "quom" for " quum," "voſter" for " veſter," "aurai" for "auræ;" whereas we can mark peculiarities that way ſometimes, but not always; I can tell that " oats " are called " wuts " by the farmers in my neighbourhood by writing, but cannot tell how they pronounce the verb " draw " unleſs by word of mouth. I can explain how the ladies ſpeak " none " by writing it " nun," but I cannot deſcribe by writing in what manner I ſpeak it myſelf, becauſe if I leave out the " e " you will change my " o " into quite another vowel. And probably the Romans taught their children to repeat the vowels both long

long and ſhort on their firſt learning to name them, whence they became ſo ready at diſcerning meaſures that the whole pit and galleries would raiſe an outcry upon hearing a ſingle falſe quantity come from the ſtage, tho to us there appears ſuch an irregularity in the iambics of Terence that our learned men confeſs they cannot reduce them to any certain ſtandard.

Beſides how would the babes of Greece be made to diſtinguiſh "ε" from "η," or "ο" from "ω," or to ſpell "τε, τη, το, τω," if taught like ours to name all their vowels long.

In our own language I believe our anceſtors endeavoured to write as they talked, as may be gathered from old manuſcripts varying ſucceſſively in every age, and ſometimes different perſons uſed different ways in the ſame age; but ſince reading has become more general we ſcru-

ple

ple to depart a tittle from that, to eſcape the ſhame of being counted illiterate. So far as this brings us all into uniformity by following a general ſtandard it is very well, but why the ſtandard of writing ſhould not follow the general ſtandard of ſpeaking I ſee no reaſon, unleſs where it may chance to bring us back to the better ſound, as in "dragged" rather than "drag-g'd," "burſten" rather than "burſt."

But why need we to perſiſt obſtinately to write in a manner that nobody ſpeaks and yet does not make our diction more ſonorous? To inſtance in the word "apron," ladies and gentlemen, chambermaids and footmen all unanimouſly call it "apern;" you cannot plead antiquity here for in Cranmer's edition of the Bible you will find mention of Adam's ſewing fig-leaves to make "aperns;" nor *will the old* pretence to etymology avail *you, for* you remove it farther from

it

its primitive ſource the French word, "epargne," which denotes ſomething to ſpare, or ſave the petticoats from dirt.

Thus all things conſidered I cannot but think it would have been better if childdren had been taught their ſpelling by the horn-book corrected in the manner I have recommended in the former part of this little diſſertation; their progreſs would have been eaſier and conſequently quicker, for being once perfected in connecting their ſimple ſounds with ſingle characters, they would have fallen preſently into the comprehenſion of their united force when formed into compounds, without the additional taſk of learning their changes in ſyllables, and the farther changes of ſyllables in words, and being puzzled with characters that are utterly ſuperfluous, as in "high, "*taught*, phlegm, ſolemn," or do not *perform the* office of letters, but ſerve only

only as marks to direct the force of other letters, as in "made, hear, wear, half."

They would be able to read any word they had never ſeen before upon being informed of the accent, and conſequently when advanced in learning would find no difficulty in reading their Latin, and enter readily into the ideas of meaſure and harmony. Add farther that the ſeveral country pronounciations might be drawn together under one common ſtandard, by learning the ſame ſpelling book compoſed of unfluctuating characters, and the ſame vocabularies properly accented and with tittles to point out the long vowels. There would be fewer errors in orthography among the lower ſort, for their ear would guide their hand, ſo that they would never write wrong unleſs they ſpoke wrong, and we ſhould not be perplexed ſo frequently in examining the accompts of our ſervants and petty tradeſmen, and when they miſ-

call

call any thing it might be corrected once for all by making them write it down; we may preſume no ſuch inconveniences happened among the Romans, for elſe we might have expected to ſee ſome notice taken of them in Plautus, as there is now and then in our plays and farces.

Now a deſire to have our new method introduced at once, would carry the air of a romantic wiſh rather than a ſerious propoſal, nor am I unappriſed of the difficulties and confuſion it muſt involve us in. Were all Schoolmaſters from henceforward to proceed upon my alphabet, the upper claſſes muſt all go down again to the bottom and begin afreſh to learn their mother tongue, or elſe there could be little intercourſe between them and the new-comers for want of being able to read their books, and both would triumph over one another for their oddities and barbariſms. As they grew up we muſt

have new editions of all our books, for they would not know what to make of any now extant; tho they might diſcourſe well enough with the reſt of the world they could not hold an epiſtolary correſpondence, becauſe neither ſide would underſtand a word of all he ſaw upon the paper before him.

But all ſudden revolutions as well in literature as in church and ſtate, are accompanied with ſome miſchiefs, wherefore it is better to proceed gradually and adminiſter the remedies in proportion as the patient can bear them. I obſerve ſome amendments daily made in our orthography tending to bring it nearer towards a real orthography from an anomography that it was before. "Surgeon, "rhime, ſolemnize" are as currently received among us now, as ever "Chirur-"geon, rhythm, ſolempnize" were formerly; ſuch alterations introduced ſparingly

ingly do not hinder the reader's ſpeed, for the context explains them in a twinkle: books of general uſe will have new editions wherein they will conform to the ſucceſſive changes, nor will this render old authors unintelligible, for we can ſtill make a ſhift to read Chaucer notwithſtanding the remoteneſs of his ſpelling from our own; it muſt tickle our vanity to ſee how ſtupidly profuſe our forefathers were of their ink, and how much cleverer we can manage ourſelves, for why ſhould they give themſelves double trouble in writing "high" when "hi" will do as well?

Our young gentlemen are commonly fond enough of introducing novelties, ſcarce any but has ſome little peculiarity in his orthography; if it is too early to produce a work, he may ſtill produce a word, and this gives no ſmall ſelf-ſatisfaction as exhibiting marks of an enterpriz-

ing genius; might it not then anſwer his purpoſe better if his novelties were ſuch as could have good and ſubſtantial reaſons to ſupport them and enable him to ſtem the torrent of cuſtom. Unleſs perhaps he thinks it a derogation from Engliſh liberty to avail himſelf of reaſons at all, for ſince the faſhionable doctrine that volition being influenced by motives infers a fatality, one can never manifeſt one's freedom ſo clearly as by acting whimſically and doing things for which no man alive can gueſs the motive.

But I hope there are many who think it no impeachment of their free-will to regulate their meaſures by diſcretion and judgement, ſuch will take it kindly that I have pointed out a method of innovation, or rather of reformation, and ſuggeſted topics whereby they may hold a good argument in behalf of them, and upon the aſſiſtance

aſſiſtance of ſuch I found my principal expectations of ſucceſs.

If they ſhall honour me with their alliance, I recommend to them in the firſt place to make themſelves familiarly acquainted with what I call my horn-book, five minutes beſtowed upon it every day for a fortnight running will ſerve them better than ſeventy minutes at a ſitting; for in caſes of this ſort where expertneſs is needful rather than ſcience, repetition will do the work eaſily that cloſe application could not effect with labour: and when become perfect maſters herein, ſo that they can ſpeak the vowels long and ſhort, either ſingle or with a conſonant currently, they may then uſe their ſkill in what manner and to what extent they judge convenient or practicable.

If they ſhall find occaſion to take the tittle from " i " in order to employ it for

diſtinguiſhing long vowels from ſhort, and ſhould find the " i " confounded thereby with another " i " or " u " lying cloſe to it, they need only place their tittle as a mark of ſeparation between the two letters. I ſhall produce a Latin example becauſe I cannot frame one ſo fully to my purpoſe in Engliſh, " Pr·s fil·s d·· ſunt pro- " pit··· neque ulli cit··us aut propinqu··us " adſunt." Where you ſee the " uiu " in " propinquius " might be taken for " iuu, " or " iiui, " or " uui " without ſome ſuch expedient; but theſe intercoſtal dots are wanting only in manuſcript, for the Printers do not tye the letters together with with the hair ſtrokes of join-hand.

One remark I will add more, that ſince I have rejected the uſe of " favor " and " humor " as not anſwering the manner in which thoſe words are almoſt univerſally ſpoken, and ſince the ſounds of ſhort

" er "

" ęr" and " ur" when not accented are ſo near that you muſt liſten with both ears to diſtinguiſh them apart, it might be better to write " faver, humer" than " favur, humur" which I own myſelf have not a pretty aſpect upon paper.

## For Correcting vicious Pronounciation.

But whatever ſucceſs with the generality may attend my abettors, (for ſurely I ſtand as good a chance of having ſome as Roſycrucius, Berkeley, our modern Pyrrhonians and other ſchemers) a ready knowledge of the corrected alphabet might avail to ſeveral purpoſes tho in the hands only of a few. They might deſcribe the variations in different counties, the Suffolk man's " dăi" for " dę" and " nʋ̆ ʏ as gŏ" for " nʋ̆ it gŏz;" the Yorkſhire man's " ʋ̆ʋ̆" for " ʋ̆" and " ſaŭdjer" for " ſŏdjer;" the Lancaſhire " bŭc" for " buc;" the Devonſhire " mʋ̆cs edrʋ̆d"

for "mvd drvied," that is, "duſt;" the Surry "dra" for "draw;" the Oxford "Martenz" for "Mertn;" the ſchoolboy's "ſcrvudjd" for "crvuded;" and thus they might improve their pronounciation at a diſtance by correſponding with one another, for your friend would read your letter in juſt the ſame ſounds as you would have delivered the contents by word of mouth, whereas now it is poſſible that two perſons in very diſtant parts might correſpond together currently and yet when they met might not be able to underſtand each other in diſcourſe.

We have experience of the like in the Roman claſſic authors, which are extant in all the nations of Europe, and all nations on opening them think they have the ſame thing before their eyes, yet if they were ſeverally to hear them read by one another they would hardly underſtand a word of them, for "natio, Cicero" are by the *Italians called* "nawtſio, Tſitſhero," by

the

the French " nαuſio, Siſero" and by us " nēñio, Siſero; moſt probably wrong by all three, for that they ought to be read " nαutio, Cicero," according to the powers of thoſe letters in the reformed alphabet.

Now if Foreigners could be brought into the idea of annexing always the ſame ſounds to the ſame characters, and obſerving quantity in the pronounciation of their vowels, it might tend to ſhorten diſputes; diſſertations on thoſe matters and upon language, harmony, poetical and periodic meaſures might become mutually more intelligible and more profitable. The united labours of learned men might aſcertain the true powers of the Roman letters and poſſibly bring us all to join in the ſame way of reading our Latin.

## METHOD of INTRODUCING REFORMED ALPHABET.

As I have already declared againſt all ſudden and violent changes, if the matter be judged important enough to attempt an alteration by gentle ſteps, they may be tried by providing vocabularies ranged in columns of words, in the vulgar anomalous, and the ſteady conſiſtent ſpelling, ſo that every word in each character may ſtand ſide by ſide over againſt one another, as

| | | | |
|---|---|---|---|
| "hair, | hér. | therefore, | ðérfór. |
| keep, | cip. | fortitude, | fawrtitiúd. |
| many, | meni. | philoſophy, | filawſofi. |
| thinking, | þinciŋ. | complication, | cawmplicéſhun." |

Any perſon who ſhould take a fancy to bring himſelf acquainted with our new method by theſe aids, might adopt ſo much of it into ſuch words, or parts of words of his common writing as he found

gave

gave no ſtoppage to his pen, nor retarded the ſpeed of others in reading them. Suppoſe he began with the little particles "to, tu;" "be, bi;" "for, faur;" "from, "fraum;" or "ſome, ſum;" "come, cum;" or the "terminaſiun, ſiun." When theſe are familiar, he may proceed to a freſh adoption from time to time until the whole claſs is completed.

Patience and aſſiduity will effect a thing eaſily that could not be done at once without immenſe labour. I can ſet down a word or two in my own way currently enough, but while at work upon the long ſpecimen herein before exhibited, I found it require conſtant cloſe attention and ſubject me to a continual hazard of blunders. I ſhould not have thought it worth inſerting for very few are likely to have patience to read it thro, unleſs as it might ſerve for a vocabulary of ſuch words as happen to be there contained.

The

The ſame purpoſe might be advanced in dictionaries, if the compilers of them would follow the example of Lyttleton, who accompanies his Latin words with Greek of the ſame ſignification encloſed in a parentheſis, ſo they might after every Engliſh word ſpelt the common way parentheſize the ſame again in the other characters. By this method our language would be tranſmitted down entire to future generations. New dictionaries, or new editions of dictionaries are produced every twenty years, and in them ſuch among poſterity as ſhall think it worth their while to examine, may ſee exactly how their anceſtors ſpoke as well as wrote in every ſucceſſive twenty years; whereas in our preſent manner of diſguiſing our language upon paper it would be impoſſible to conjecture how we ſound our words: unleſs we ſuppoſe they will adhere inviolably to our pronounciation, which is an hypotheſis not to be admitted,

If

If we deſire they ſhould, it is incumbent upon us to leave it viſible upon record, or elſe they may deviate from us without knowing.

## Useful for teaching French and English.

Should it be deemed of no concern to poſterity to know exactly our manner of ſounding our words, for no doubt they will find ſome way of expreſſing themſelves to one another, by what ſounds or what characters it is no matter, yet we ſhall find it uſeful to know it ourſelves for learning and teaching foreign languages. There are many ſyllables of French and Engliſh correſponding in ſound tho written differently, but we cannot find them for want of knowing the powers of our letters. If an Engliſhman could be perſuaded to read "Ollom ode dep orry" or "E nem "on au dee re-eng" a Frenchman would take

take him for a brother "Monſieur" and think he ſaid "A la mode de Paris" or "Il ne m'en a dit rien."

My countrymen will ſee why I write "au dee" for "a dit," becauſe they have been told that "a" is alway called "au" and "i, e" in the French, but they will wonder to ſee me expreſs "á la" by "ollo," which they are ready to ſwear has neither an "a" nor an "au" belonging to it, nor any other vowel beſides "o," but if upon trying the experiment they ſhould find the Frenchman underſtand them, they might then be convinced they ſhould take a falſe oath, and could not ſpeak a ſhort "o" without a conſonant following it, nor then without changing it into another letter.

In like manner you might make a Frenchman read Engliſh by writing "Ev-"rib adiz biznefs is no badiz biznefs,"

we

we ſhall underſtand him ſaying "Every-"body's buſineſs is nobody's buſineſs:" but then you muſt firſt have ſet him right in the quantities and that they are all ſhort except "no," or elſe he will be apt to turn "iz" into "eaſe," and ſo of the reſt.

Foreigners in general ſeem fonder of long vowels than we, tis chiefly this way they diſguiſe our language, particularly in the word "ſervice" where they ſound all their letters as we do, only by lengthening the vowels they draw it out into "ſare-veece." We charge them falſely here with changing our letters, for we change them ourſelves without knowing it in changing our quantities, therefore I could not write a long "ſer" nor a long "vis" without ſubſtituting an "a" in the room of "e" and "ee" for "i," and following the aukward cuſtom of tacking on an "e" behind, not to ſtand there as

a letter,

a letter, but to aſcertain the quantity of the preceeding vowels.

For there is a nearer affinity than is commonly imagined between the French vowels and our own, when coming before a conſonant and conſequently ſhort; "ab" alone is peculiar to ourſelves, "eb" and "ib" are juſt the ſame as theirs, "ob" anſwers to their "ab," "Ub," altho their own "e" feminine before "b," muſt ſeem aukward to them as being never uſed to find it begin a ſyllable; yet I think they might familiarize themſelves to it from ſome of their own words by transferring a letter, as Boyer does when he teaches us to pronounce "parle rarabe;" I humbly conceive the article "le" has an "e" feminine in it, for if it were an "e" open there would be no difference between "le Roi" and "les Rois;" if then they would repeat "le bon Garçon," and obſerving care-

fully

fully what ſounds they uſe, would aſſort them thus "leb on Garçon," they would find the ſyllable "leb" exactly anſwering the Engliſh "lub," then dropping the "l" they might ſoon perfect themſelves in "ub" and from thence paſs on to "uc, ud, uf" and ſo forth.

By the like expedient an Engliſhman on dividing "trufty" into "tru-fty" might extract the "tre" of "ventre;" or if I am wrong in "le" the experiment may be tried in thoſe adverbs which are formed by the addition of "ment" to words ending with an "e" feminine, as "pleinement, gravement," from the middle of which the French may pick out "nem, vem," and the Engliſh upon having them written "plainummong, grauvummong" might cut off the "mong" and leave the "plainu, gravu" and ſo both become poſſeſſed in full ſeizin of the French "e" feminine, and the Engliſh

ſhort " u" which I have characterized by " *v*."

When our vowels turn the corner to ſkulk behind the conſonant, we make them turn their coats too, and aſſume quite another form; " a " is now no longer our own peculiar as it was in " ab, " for " ba " takes the likeneſs of Monſieur " be;" " be " has exactly the voice of a French " bi;" " bi " reſembles nothing upon earth, and indeed " i " is not any vowel at all, but ought rather to be claſſed among the dipthongs; " o " ſhows himſelf the moſt judicious of the five, for his turning is a real converſion from wrong to right, and is a repentance not to be repented of, for " bo " keeps his tenour wherever he goes and will ſerve equally to frighten a gooſe throughout all nations of Europe; only the French make ſome attempts to corrupt his purity by thruſting an impertinent " u " upon him, for

they

they ſpeak "bon Garçon" much as they would if they ſaw it written "boun Garçoun;" but laſt of all comes "u" to bring up the rear; his change from "ub" to "bu" can neither be called an amendment nor a depravation, becauſe there are two letters expreſſed by one and the ſame character, but anſwers to the French "bou," unleſs when ſome of us affect to make it a dipthong by calling it "bew."

And here it is ſomewhat ridiculous to obſerve the faſcination of ſight upon our ears; we reckon "i" among our vowels, and muſt have paſſed ſome years in the world and maintained ſome arguments upon the ſubject before we can be convinced of its being a dipthong; the French are more honeſt upon this article, for they allow their "i" to be ſuch in "vin, fin, deſtin," yet they carry the matter too far in claſſing "ou" with their dipthongs, altho it has certainly as ſimple

a ſound as any in their alphabet; but here we come up with them again by making a dipthong of "au," for I will ſay this for my brave countrymen, that they do not fall ſhort of any people upon earth in diſdain of ſubjection to all rules whether civil, religious or prudential, whenever they think their liberties of acting, or thinking, or fancying endangered thereby. Nor have our neighbours juſt cauſe to be angry with us for abuſing poor "a" ſince they deal as wickedly with "o" by tripthongizing him into "eau," perhaps they do it to ſhew his mighty ſtrength, for that he can perform ſingly what requires the united ſtrength of three other letters.

The comparing the ſeveral ways wherein the ſame ſounds are expreſſed upon paper would greatly facilitate the learning of modern languages, for moſt of the ſyllables might be ſo written

as

as that the learner reading them his own way ſhall fall upon the very ſound you would have him; the hardeſt taſk with an Engliſhman would be to imitate the French "j" becauſe he always adds a "d" before his own, yet I think we have ſome words whereby he might be let into the ſecret; he can ſay "meaſure, treaſure" faſt enough, let him then be advertiſed that in ſo doing he talks the French words "mes jours, tres jours," differing only in the quantity of his firſt ſyllables, which the French-man pronounces long.

But ſuch words in both languages as carry ſounds that will match againſt one another cannot often be found, unleſs any body would take the pains to make himſelf expert and ready in uſing the reformed alphabet, with the addition of a few characters to expreſs thoſe ſounds which the French have peculiar to themſelves, for then I apprehend he might do it com-

pleatly, and vocabularies might be formed in French as well as Engliſh wherein the learner would find the reſpective words explained in the ſecond column by characters and ſounds wherewith he is already familiar, ſtill applying the tittle as a mark of quantity, deviſing ſome other little mark for doubtful vowels, that is, ſuch as may be ſpoken long or ſhort as you pleaſe.

To be the better underſtood I ſhall ſubjoin a few words as a ſpecimen of the vocabulary to be ranged in four columns;

| French common. | Ditto reformed. | Engliſh common. | Ditto reformed. |
|---|---|---|---|
| Bouton | Bûton | Button | Bŭtn |
| Bouleverſer | Bulvvérſe | Overturn | Overturn |
| Nation | Naſion | Nation | Nêſhun |
| Guerrier | Gérrier | Warrior | Uaurĭyr |
| Choquante | ſhocaunte | Shocking | ſhaucĭng |
| Trajedie | Trawjedi | Tragedy | Tradjedi |

The ſounds peculiar to the French, I *take it*, are their "a," "e's" maſculine and

and open, and "u." It would make matters eaſier to the French learner if we would be complaiſant enough to reſign up our "a" to be pronounced his way, we might then diſcard the character "aw" and take the little great "A" for our own uſe in writing "And, Ant:" in this caſe we ſhould want only one new character for the French "u," to which ſuppoſe we aſſign the "v" inverted, "ʌ".

They have already found means to diſtinguiſh their "e" maſculine by an acute accent "é," and this letter together with the open "e" and "a" are formed from our own ſounds uttered with a little wider extenſion of mouth. Therefore our maſters are continually plying us with "Ouvrez la bouche, Monſieur, ouvrez la bouche:" we laugh at them for cutting faces, and they in return charge us with mumbling and whiſpering. For certainly the French have a greater agility and wider ſtretch of

cheeks

cheeks than we, ſo that you may often look down their throats, as they ſeem to confeſs by their phraſe " rire â gorge " deployée, laugh with a throat diſ- " played."

The French " a" ſeems to be made up of our " au" and " a," and their " e" maſculine of our " e" and " a" compounded together, not in a dipthong but as the ſound of two inſtruments playing uniſon in a concert.

The greateſt elongation of an Engliſh mouth appears in " a" and " au," where it forms an elipſis, the longeſt diameter lies horizontal in " a" and perpendicular in " au," but the Frenchman's " a" preſerves both diameters in their full length, thereby throwing his mouth into a circle like the mouth of a trumpet. A perſon well verſed in both languages may try the experiment with Engliſh " a" as in " ab"

and

and "e" open, repeating theſe ſeveral times he will find that in paſſing from one to the other the corners of his lips draw out almoſt to his ears; if he does the like with "a" as in "ale" and "e" maſculine his cheeks will keep their poſture, but he may feel his tongue and jaw give way a little downwards; then in paſſing from the true Engliſh "a" to the French "a" he will make no other alteration than by the fall of his jaw bringing the whole aperture to a perfect circle; laſtly in paſſing from the French "ou" to the "u" he will only perceive the tip of his tongue and lips ſhoot forward about a quarter of an inch, thereby ſtraitening the orifice.

## LETTERS PRONOUNCED by BRUTE ANIMALS.

It may be matter of ſome curioſity to ourſelves and ſervice to poſterity, to pick out ſuch of our letters as we can find current

rent among the brute creation, by this means we ſhall bring our vocal ſounds to ſtand upon perpetual record, for how much ſoever the ſpeeches of many-voiced man may fluctuate, I preſume the animals will ſpeak the ſame language a thouſand years hence as they do now. Serena and her friend Euphronyme, who have very good ears and more than female attention, aſſure me the inhabitants of my rookery uſe the genuine French "a;" not that we can expect to learn the exact French pronounciation from Maitre Courbeau ſur un arbre perché, for he has a natural hoarſeneſs in his voice, which cannot be charged upon our neighbours of France, yet after being inſtructed to blend our "a" and "au" together in one ſound, we may obſerve how he does it in his "kaw" and thus may learn the difference between the two ſounds, where he cannot teach us the proper tone of either. Therefore I wiſh Quintilian had condeſcended

to

to ſet down the rookiſh language upon paper, we might then have known whether foreigners or ourſelves pronounce the Roman "a" right: for if he had written "ca" we muſt have given up the point to them, but if he had ſpelt it "cau" anſwering to our "kaw," we might have preſumed they had ſpoken their "a" and "au" more like ours than thoſe of other nations.

In like manner our peculiar Engliſh "a" of "after" ſtands diſtinguiſhed upon record by the duck from the "a's" of "alter" and "ague," for her "quaak" cannot be expreſſed either by "quawk" or "quake." For my part I am not ſure that I hear the initial "c" or "qu" of thoſe animals, who ſeem to me rather to begin with their reſpective vowels, but I certainly do not hear the "m" in the "mu" or "moo" aſcribed to the cow both in the Roman claſſes and our own

nurſeries.

nurſeries, for in my ear her common low-ing is a diſſyllable conſiſting of "o" and "u" or "oo;" ſometimes indeed ſhe forms a triſſyllable, beginning her "o" with the lips cloſe, which produces an "m" aſperime aſpirated, that is blended in one ſound with a guttural "r" inſtead of an "h." For tho we always make our "r" with the tip of the tongue, we might do it at the throat, and whoever has a turn for ſuch ſport may play ſeveral pretty tricks with it.

For this "r" when performed alone reſembles exactly the growl of a dog; when ſpoken with the ſhort "u" prolonged, not as two diſtinct letters but united together in one ſound, it imitates the grunt of a hog, for if you attend to the hog himſelf you will find he ſpells his grunt without either "g" or "nt;" when added in like manner to "m" it makes the grumble of a cow; when mingled with "oa"

in

in one continued note like that of three inſtruments in a concert, it produces the croak of a London raven. Ours in the country breathing a purer air, change the canine "r" for a human, or ſometimes ſoften it into an "l," crying, "coroc, "coroc, coloc, coloc," with both vowels ſhort and the laſt of them accented. From whence we may gather that whatever becomes of the Latin "a," we muſt needs give up the "alpha" to foreigners, becauſe the Greeks giving their raven the name ſhe aſſumed to herſelf with the addition only of a terminating "s," called her "corax," which therefore ſhould be read rather in the French manner than ours, for there is no ſpice of the Engliſh "a" in her language.

The ſame uſe may be made of "mu-"gitus" for the lowing of a cow, and "rugitus" for the roar of a lion, to prove the Latin "u" was not a French "u" nor

an Engliſh ſhort " u," they being both by far too delicate ever to proceed from the mouth of a cow or a lion; much leſs ought we like many great ſcholars to pronounce " mewgitus," for this would carry the idea of the cat rather than a cow. There are other Latin words derived from the pure voice of nature, as the " vagitus," probably ſpoken " waugitus," of a child, the " balatus" of a ſheep, " ululatus" of a wolf, " hinnitus" of a horſe, " murmur" of bees and purling ſtreams, " ſtridor" of geeſe, " ſtrepitus " of water fowl, with many more which any body who has a mind to amuſe himſelf that way, may collect and remark upon at pleaſure.

Now to return from our firſt couſins the brutes to our brethren the French, children of the ſame father Adam, let us conſider the peculiarities of our language for them to learn, and I believe we can produce no more than five, which are our three " a's," in " all, ale," and " ant," and

out

our two theta's; for the two firſt they need only moderate their grimace, and for the third ſhorten the perpendicular diameter of their mouth; for the "th's" they may receive ſome help from my obſervations in former pages concerning their formation from "d" and "t," and when maſters of either they will quickly get the other, their ear having already marked the difference between them; for when a Frenchman firſt comes among us, if he would ſay "that is neither thick nor thin," he pronounces "dot eez nayder tick nore "tin," you never hear him ſay "tot is "nayter dick nore din," which ſhows foreigners perceive "th" has not always the ſame ſound ſooner than we do ourſelves.

There are ſome other peculiarities on both ſides ariſing from the junction of ſounds ſingly familiar to both: in our "oi" and "ay," as likewiſe the French "oi, ai" and "ei," the firſt vowel takes up the greater ſpace of time in pronouncing, but

in

but in moſt other dipthongs the ſecond vowel predominates; the " e" feminine in our "i" and "ou" is ſo inſtantaneous, that we cannot eaſily perſuade ourſelves there is one; and "e" open paſſes as rapidly in the "i" of " vin," and " eu," which make theſe four dipthongs extremely difficult to be attained by ſuch as have not been inured to them in their infancy. There is a manifeſt difference between the dipthongs in " veine" and " vin," which muſt ſpring ſolely from the quantity, for both contain the ſame component vowels.

" Y " ſymphonous with " i, " and " u" ſometimes ſo with " ou," coming before a vowel anſwer to "y" and "w," but are generally not quite ſo ſhort, as you may ſee by comparing the " yen" in the ſentence, " Il y en a trente" and " oui" with " yon" in " yonder" and "we," for I think the former take a little longer puff of breath than the latter; yet ſometimes they are e*qually ſhort*, as in the words " cuire, ſuite,

" gagner,

" gagner, feignant," which we could read without teaching if we ſaw them written, " queer, ſweet, gonyare, fainyong."

When " u" and " o" are very ſhort in a dipthong they are ſo like that one may ſupply the other's place; by this means you may bring an Engliſhman to the true pronounciation of " roi, foi," and the tripthong " loin " by writing them " rwaw, fwaw, lwawing," for while you talk to him of an " o" you will never get him out of his own " oi," ſimilar to the " ay" in " ayez." Upon theſe niceties in the ſimilitude or variance of the ſeveral vowels I apprehend the art of language, ſo far as relates only to the utterance of it, depends.

I am far from pretending to a thorough ſkill in the French pronounciation, having had no opportunity of ſpeaking the language theſe forty years, unleſs you will allow reading to myſelf to be ſpeaking, therefore cannot warrant the juſtneſs of

the comparisons drawn between their letters and our own, nor the operations of the organs in forming them. Nevertheless what I have suggested thereupon may serve for the lines of a plan which those who know better may rectify or improve as they see wanting; and I presume it may lessen their trouble by furnishing some strokes that will not need retouching.

If persons of accuracy, well versed in modern languages, would draw out a scheme and compile an alphabet with vocabularies in the manner here attempted, I am persuaded any of them might be taught a stranger as compleatly as can be done by book. I do not say he would ever make himself perfect this way, nor without aid of masters or a sufficient converse among the natives, but he might make a considerable progress which must shorten the remainder of his work and enable him to profit better by what is afterward thrown in at his ear. There-

Therefore we ſee maſters always teach by grammars, and I believe find it uſeful to themſelves as well as their ſcholars by directing the method wherein they are to proceed; and I am apt to think that if we had an alphabet and vocabularies as projected above, they would anſwer both purpoſes more effectually than any grammar yet extant; for the ſcholar would be inſtructed to diſtinguiſh ſounds from one another, as that French "u" is not Engliſh "u" nor our ſhort "o" the ſame with theirs, tho he might want the maſter's help to form the particular founds aright, and the maſter would have the points marked out whereto he is to direct his ſteps from time to time for correcting miſtakes.

Beſides as we have many maſters come to us from the remote provinces who talk no better French than ſome of our ſchool-maſters do Engliſh, we might then have a faithful record of the genuine courtly pro-

nounciation, and they might ſet themſelves right before they undertook to teach others.

## CONCLUSION.

I have now rummaged over all I could gather from my memory or reflection relating to vocal ſounds in letters, ſyllables, words or meaſures, and ſhall reſume my teleſcope bidding a final adieu to thoſe trivial matters, with which perhaps I ſhall be cenſured for having concerned myſelf ſo deeply. But now the trouble of collecting is over there will be none in exhibiting the produce, and I may throw out my heap to open view, if my Bibliopola ſhould pronounce it likely to be thought worth attention, without anxiety for the ſucceſs becauſe not of conſequence enough to raiſe a ſollicitude, as having no connection with the intereſts of religion or morality, the ſecurity of our excellent conſtitution, the preſervation of the ballance of power in Europe, or improvement of trade, arts and manufactures.

FINIS.

JAN 5 1938